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Tony Schwartz on the Son of 'Saturday Night Live'

Sticky Questions for Jesse Jackson, by Lally Weymouth

NEW YORK®

Living With the Computer

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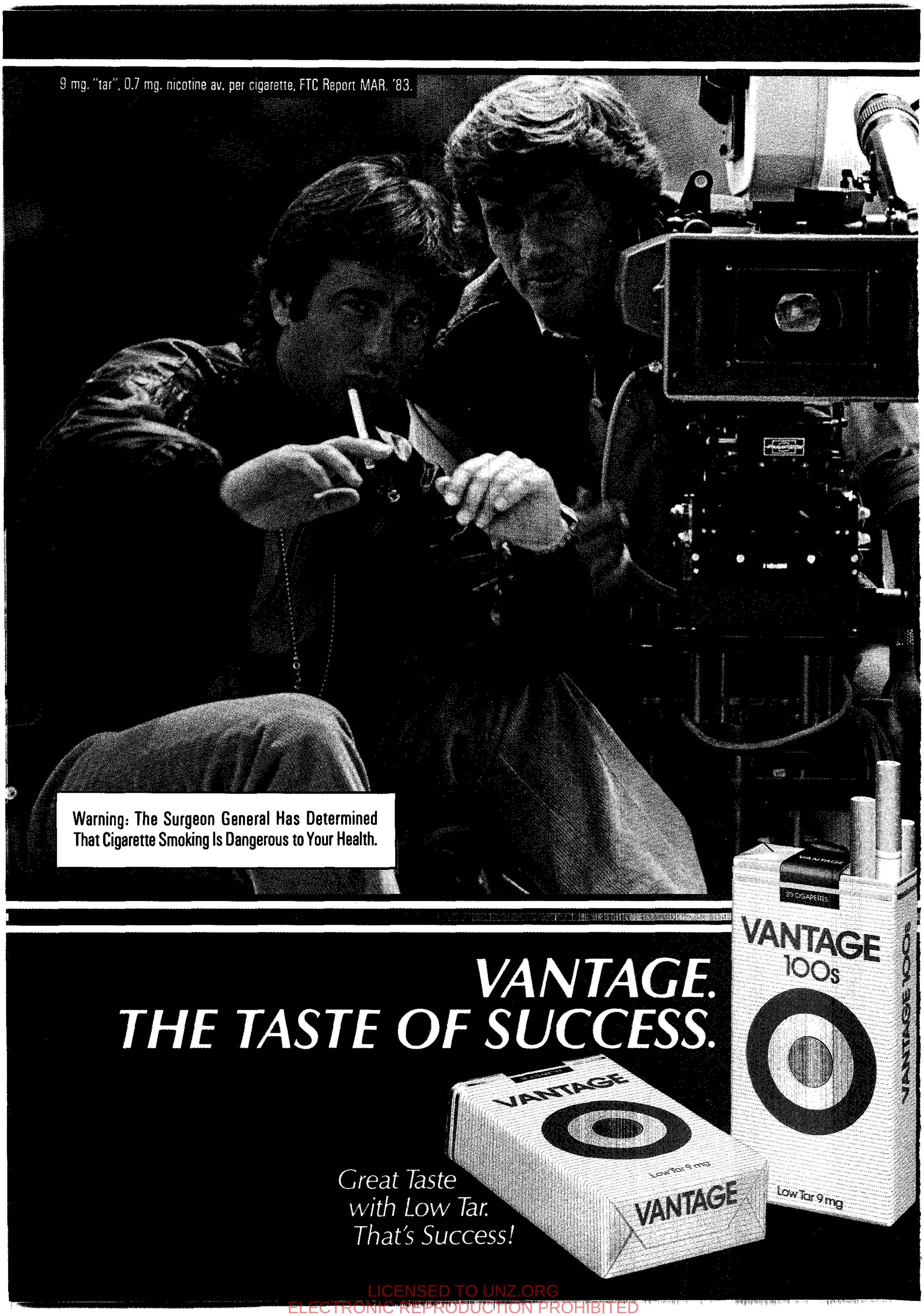
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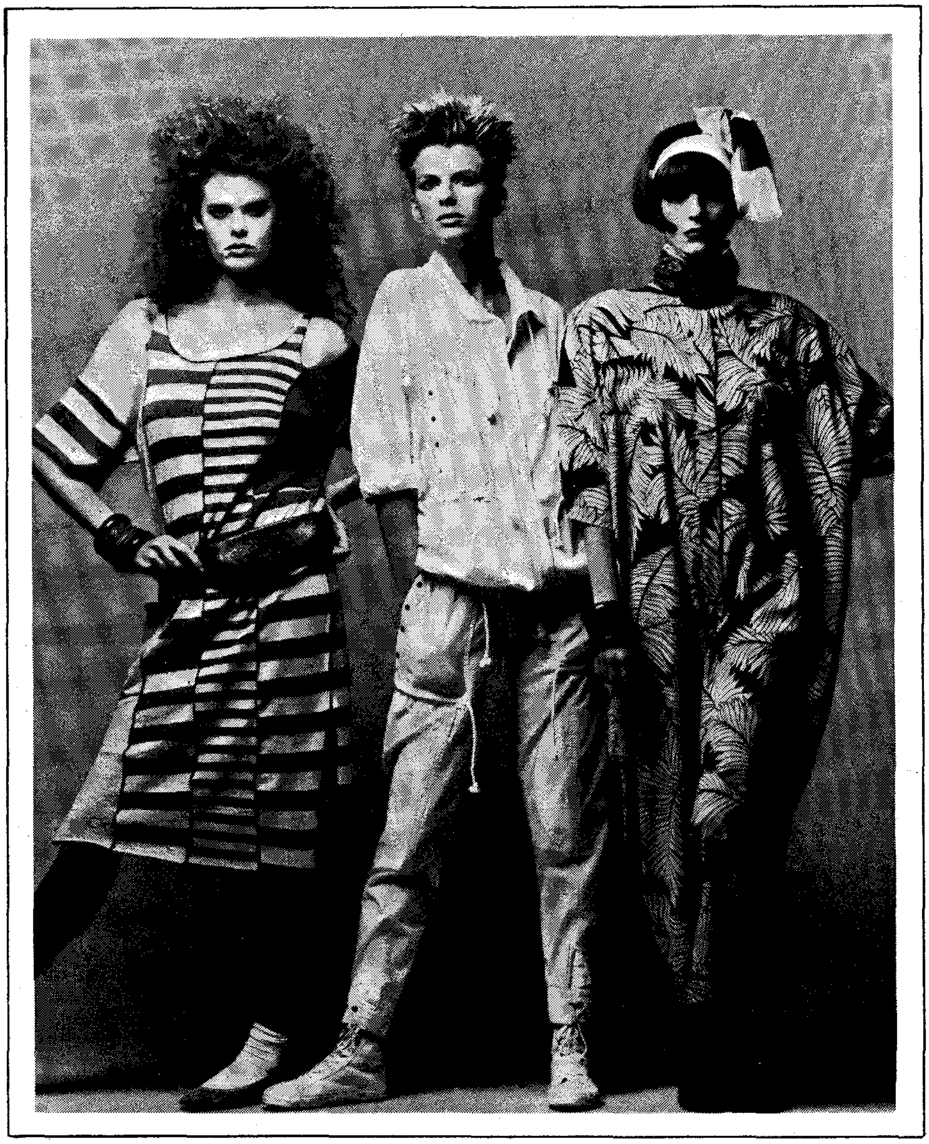

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By Patricia Morrisroe

A year ago, Paul Somerson bought an I.B.M. P.C. Now he spends nineteen hours a day at his computer, and he can't wait until Terry, his girlfriend, gets her own. "Then she could sit in one corner of the room," he says, "and I could sit in the other. Gosh, that would be perfect." Paul and Terry are part of America's new computer culture. Patricia Morrisroe joined the computer people to glimpse their (and our) new world.

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JANUARY

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TUES 17	Furniture, Paintings & Decorative Objects -and- Important Musical Instruments
THURS 19	Antique and Fine Jewelry
MON 23	American Paintings, Drawings, Watercolors & Sculpture
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SAT 28	Free Appraisal Day: Jewelry, Silver, Art Nouveau & Art Déco, Decorative Objects, Paintings and Toys, Dolls & Textiles
TUES 31	Furniture, Paintings, Porcelain, Rugs & Decorative Objects

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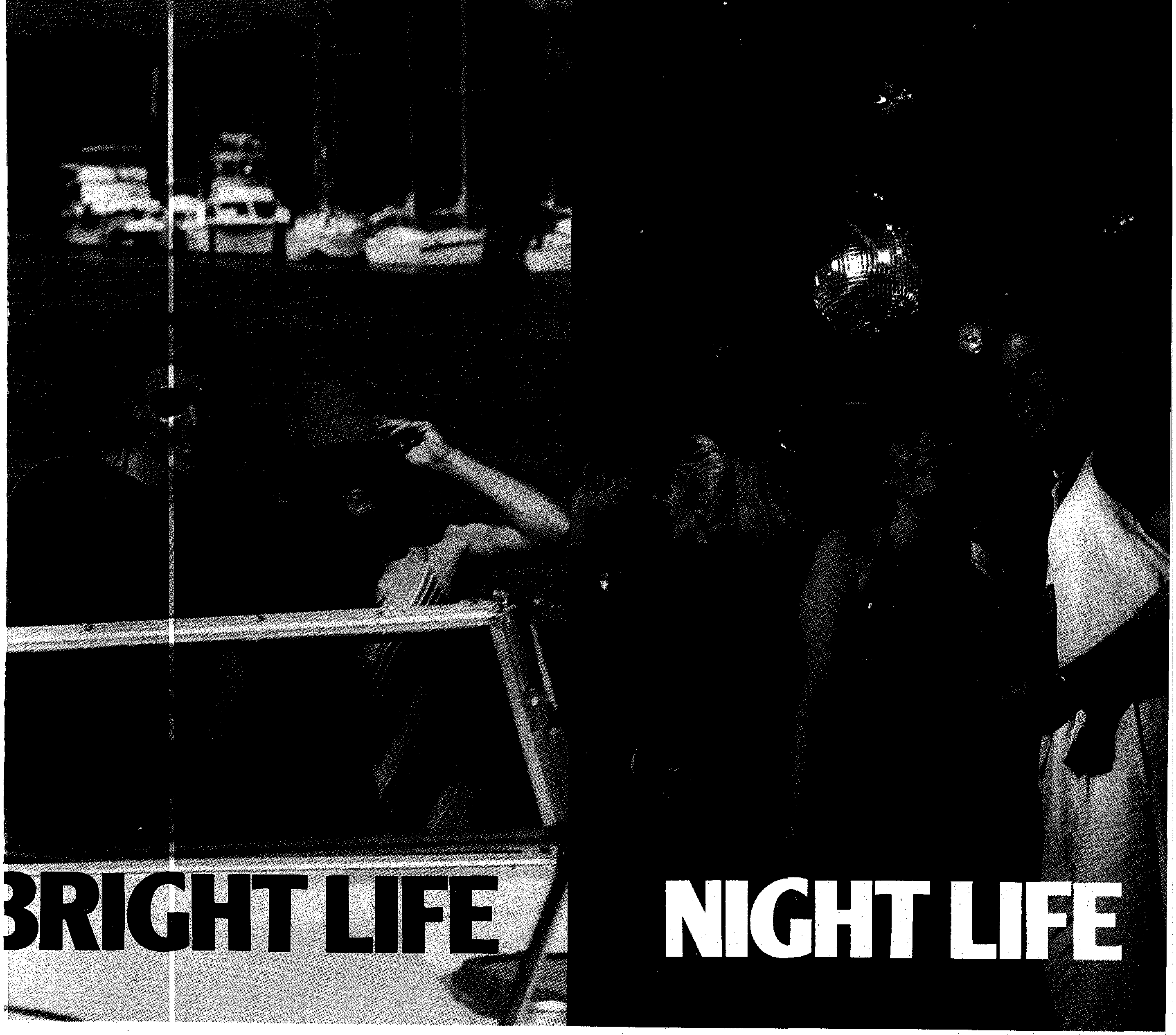

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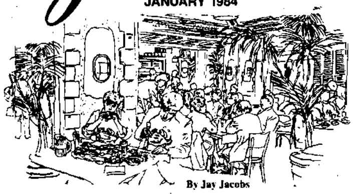
As Seen in
Gourmet
THE MAGAZINE OF GOOD LIVING
JANUARY 1984



By Jay Jacobs

"SIDEWALKERS', an **enormously engaging**...seafood restaurant"
-About our Crab Bash, Gourmet says:
"...one of the **supreme eating** experiences this side of paradise ...You'll find lots more elegant dining in the city but **no better eating"**
"...no other crustacean of any kind rivals sapidus (Crab Bash crabs!) for sweetness or texture..."
★★★★★★★★★★★★★
"...a **very worthwhile** all-round seafood restaurant, moreover, its a **contagiously happy** place, full of life"
★★★★★★★★★★★★★
"...you won't find any bad clams...**luminously fresh"**
"steamers...**marvelous**...finest treatment of the soft shelled mollusk that I've encountered anywhere."
★★★★★★★★★★★★★
"**Outstanding**...succulent spiced steamed shrimp that will leave you happily licking your fingers...gumbo (seafood)...**absolute perfection**...charged with all manner of **elusive nuances**..."
★★★★★★★★★★★★★
"...crabs imperial or deep-fried deviled crabs...both are text-book exemplars of **venerable classics**...an **extensive selection** of fin fish, with upward of a dozen varieties"
★★★★★★★★★★★★★
"...a **visually stunning** array of pastries...service is rendered...**exceptionally**..."
★★★★★★★★★★★★★
"Sidewalkers'...virtues are **unique** in the city...affords an unusually attractive clientele **a cracking good time** every night of the year."

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LETTERS

There's a Small Hotel

I DON'T EXPECT MY FUTURE TO HOLD A holiday at the Carlyle, but thanks to Marie Brenner ["Grand Hotel," December 19], I got a whirlwind tour.

Marianne Cacciola
East Orleans, Mass.

SOME OF THE SERVICES THE CARLYLE provides are so personal even Marie Brenner couldn't have researched them. Twenty years ago, I came to New York and stayed at the Carlyle for a few weeks while I looked for an apartment. And whenever I needed money, the Carlyle's friendly cashier would cash my checks. Even after I moved into my apartment, I continued to "bank" at the Carlyle. Why I ever stopped doing it I'll never know. Other banks lose deposits and checks—the Carlyle never did.

Ruth Wilner
Manhattan

TOO MUCH EMPHASIS WAS PUT ON THE personal lives of the Carlyle residents, and without the least bit of consideration for their privacy. Ms. Brenner would have done better had she exercised her journalistic talents in capturing the spirit of the Carlyle family. This spirit understands that when men leave their Park Avenue wives for the privacy of "Peter's place," it is their business and no one else's.

Dominic F. Bonomonte
Manhattan

AFTER SEEING THE PICTURE OF THE waitress at the "Save Venice" dinner, I would be very annoyed if I had to pay $100 a head for the banquet service provided by Ruth Trager at the Carlyle. It's bad enough that the woman is not wearing a white collar, but the play shoes she has on would cause most caterers to throw her off the floor. Black or white closed shoes are what is proper.

Thomasine V. Paul
Manhattan

OVER AT THE CARLYLE, WE WERE DElighted by the splendid account of our working ground. However, I must clarify a remark ascribed to me, that "New York is so phony, all you need to make it here is a few good suits and some real jewelry." When Ruth Trager arrived at the Carlyle to take over her duties as banquet manager, she asked me how I thought she should dress. My suggestion was that a couple of good suits and some decent jewelry would certainly fill the bill. At no time in our conversation did I qualify this kindly-meant advice with fatuous asides about the city of New York. Part of my Danville, Illinois, African Methodist Episcopal upbringing was based upon the ancient rule: Never bite the hand that feeds you.

Bobby Short
Manhattan

Clarification

IN "GRAND HOTEL," THE DANCER-ACtress Ann Reinking was described as Herbert Allen's "roommate." In fact, they are husband and wife, having been married without public attention several years ago.

WHY DID MARIE BRENNER IGNORE THE many delightful years of George Feyer's entertaining at the Café Carlyle—before the overbearing conceit of Bobby Short?

Jerry F. Eastman
Manhattan

MY HUSBAND AND I WERE RECENTLY guests at an intimate black-tie surprise party in a small suite at the Carlyle. A piano player supplied mood music, champagne flowed, and in the corner of the room an exquisite table was set with linen, silver, china, and crystal. As the waiters wheeled the table to the center of the room, it collapsed, and everything crashed to the floor. But within ten minutes the table was reset. We love the Carlyle—even when it's less than perfect.

Iris Stein
Long Beach, N.Y.

REGARDING THE CAPTION IDENTIFYING the building at *West* 77th Street that connects to the Carlyle: Is there a tunnel under Central Park I don't know about?

Eric Kramer
Hartsdale, N.Y.

Tribute

I WISH TO EXTEND MY SINCEREST thanks to Michael Daly for his sensitive and insightful portrayal of a dear friend, James Hayden ["A Death in the Theater," December 12]. He was a magical person whose artistic brilliance was exceeded only by his unique love for people. I am so grateful that an accurate tribute has finally been written.

Noelle Wille
Washington, D.C.

JIMMY AND I STARTED OUT TOGETHER AT the American Academy of Dramatic

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017.*

Arts in 1974. His talent and love for his fellow man were a joy to experience. I last saw Jimmy at the stage door of *A View From the Bridge*. His response to a friend he hadn't seen in six years held the warmth of a person who never forgets where he came from. Your article gave me a few more precious moments of his rare spirit.

Annette Annechild
Hollywood, Calif.

Clearwater Revival

MY SUBSCRIPTION TO *New York* EXPIRED last month, and I regret terribly that I am unable to extend it. Contrary to popular opinion, those of us in the agricultural community are hard-pressed to make ends meet. The highly touted PIK program has not been a success, and Reaganomics has not solved any problems. I've enjoyed *New York;* it cast a bit of glamour way out here, where we are isolated and rarely (if ever) get to see the bright lights of your big town.

Joan Hoffman
Clearwater, Neb.

Comma Wealth

IF THE EXAMPLES OF RENATA ADLER'S writing given in Jesse Kornbluth's article ["The Quirky Brilliance of Renata Adler," December 12] are typical, Miss Adler will never make it to the road. The way is "jarringly, piece by piece, line by line, and without interruption" blocked by commas.

F. Ross
Manhattan

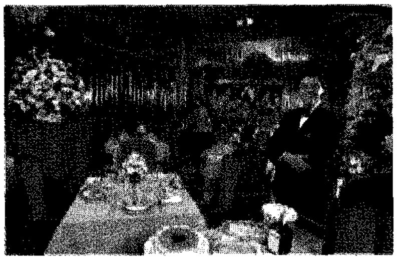
RENATA ADLER'S ARTICLE ABOUT HERself was very interesting, but why did she sign someone else's name to it?

Neachevy Jones
Manhattan

Give-and-Take

AS ONE WHO HAS FOR THE LAST TEN years been doing corporate fund-raising around the nation at such hotels as the Waldorf, the Pierre, and the Plaza, I would like to respond to Bernice Kanner's "Guilt Dinners" [December 5]. Those corporate leaders who lend their names to charitable fund-raising events are providing a real service. Ms. Kanner was certainly accurate when she described the process that makes these events work as brokering power and resources. But she was wrong to cast the gentlemen who do so much to help the philanthropic economy grow (with no economic benefit to their own companies) in such a bad light. In all the years that I have been involved with fund-raising, I have never found a single C.E.O. who gave out of guilt. Rather, these men give to others' charities out of respect for one another.

Ralph G. Byrd
Manhattan



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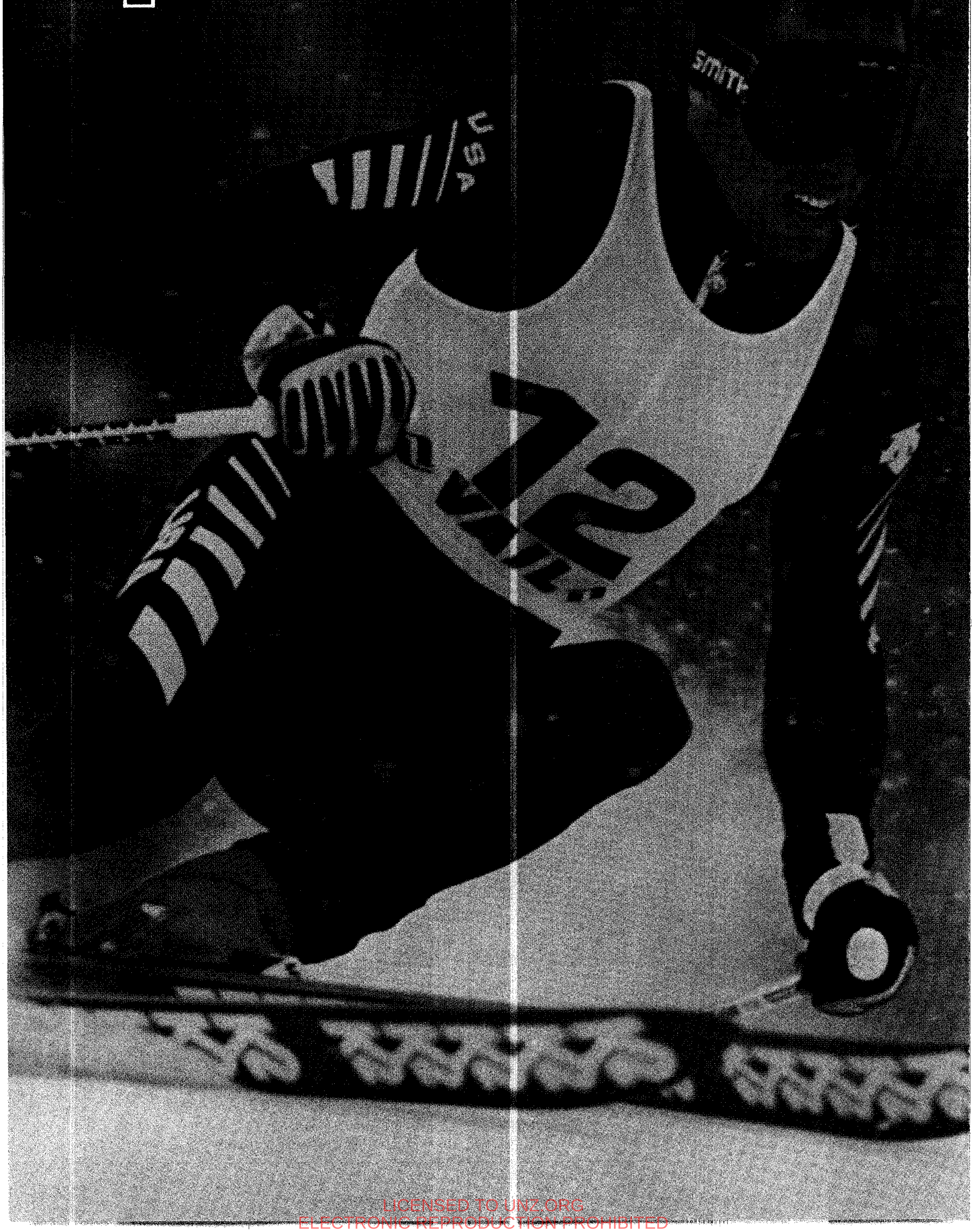
SMITH
USA
12

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Time	#3	#3	#2	#2
U.S. News & World Report	#4	#4	#4	#4

*Source: Household income, 1983 SMRB
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Sports Illustrated

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orld Cup Champion skier Phil Mahre is a top prospect to win the gold at the Winter Olympics in Sarajevo.
hotography by David Lissy for Sports Illustrated

INTELLIGENCER

Al Haig Spins a Copter Deal

FORMER SECRETARY OF state Al Haig's work as a consultant for United Technologies, owner of Sikorsky Aircraft, is allegedly having some costly results for American taxpayers.

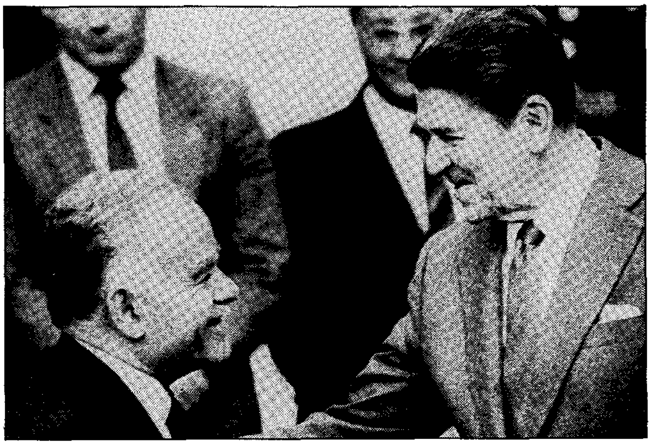
In 1982, Bell Helicopter Textron, a Sikorsky rival, received a $35-million order for fifteen of its 212s from the chief of the Philippine air force. The order had yet to be formally approved, but Bell began building the aircraft.

Then, last spring, Haig arrived in Manila to "advise and assist" Sikorsky in selling its chopper to the Philippines, according to Sikorsky. Bell learned its deal was off when the Philippines announced that it would buy nineteen copters from Sikorsky—reportedly for $63.4 million put up by the Pentagon under a loan agreement. "There's no question that it's a more expensive deal for the United States than Bell's," charged an executive of a rival company. "Haig swung this."

Moreover, the Fort Worth *Star-Telegram* recently revealed that Sikorsky also offered incentive payments to the Philippine regime that could come to $2.5 million in return for the sale—which "could lead to a violation of [Pentagon] policy if we don't resolve it," a Defense Department spokesman told *New York*.

The deal "was investigated by the Philippine government, and they didn't find any wrongdoing," said a Sikorsky spokesman.

Reagan's Diplomatic Humor: No Laughing Matter



Shamir and Reagan: *Creating "a good mood."*

PRESIDENT REAGAN'S FLUB in his December speech to Medal of Honor winners isn't the only recent occasion when his off-the-cuff remarks have created embarrassment.

Meeting with Israeli prime minister Yitzhak Shamir at the end of November, a well-placed source recalled last week, Reagan responded to Shamir's opening statement by saying, "I have a joke to tell you that I heard yesterday."

The joke turned out to be an old chestnut about an elderly preacher who counsels a younger minister that to get an audience warmed up he should say, "Last night I embraced another man's wife.... It was my mother." The younger man tried this out, stuttering, "Last night I embraced another man's wife.... I can't remember who she was."

New York's source said the wheeze was greeted with polite laughter: "Shamir is a very serious fellow. It was embarrassing and totally irrelevant."

Another insider suggested, however, that the president had simply been doing his best to "create a good mood." How did he perform during the rest of the session? "You didn't get the feeling that this was a tour de force of reasoning," the insider said.

In his Medal of Honor speech, Reagan told a World War II anecdote that the *Daily News* has suggested came from a forties movie, *Wing and a Prayer*.

Cookie Contest: A Slip of the Chip?

THE WASHINGTON Y.W.C.A. is unhappy with the way *People* magazine's recent chocolate-chip-cookie contest crumbled.

"The" Washington entry, one of ten winners, was from Cookie Cafe, the magazine reported. Cafe owner Danny Koch said he used "a recipe based on" the locally famous Y.W.C.A. cookie.

But *People*'s Washington bureau said it sent *two* entries to New York, one from the Y. "So whose 'Y.W.C.A.' cookie won?" asked the Y's Rita Wasmuth.

People reporter Peggy Brawley, who coordinated the finals, said she didn't know the number of Washington entries but was sure the winner was Koch's.

Still, the Y has consulted its lawyer, Wasmuth said, "because Koch does not have our secret recipe or the right to use our name."

"We don't call it the Y.W.C.A. cookie," said Koch.

Bed and Board For Ma Maison

Terrail: *On the move.*

MA MAISON, THE HOLLYwood dining spot that hides from non-celebrities behind an unlisted phone number, will soon be even more elusive. Sheldon Gordon, a developer of New York's Bridgemarket project, has quietly bought control of the restaurant—and is moving it a half-mile down the road.

"The entire staff will move, and we may even move the building," Patrick Terrail, Ma Maison's French-born founder, told *New York*.

Terrail, who retains an interest in the operation and will stay on as managing director, explained that the new, larger site was needed so the intimate restaurant could expand its empire with a 311-room hotel—with "a casual, French-country elegance"—to be built alongside the restaurant and bear its name.

The restaurant, currently on Melrose near La Cienega, will open next Christmas on Beverly Boulevard across from a shopping complex owned by Gordon. "The clientele [will be] chi-chi," said Gordon, who is developing Bridgemarket under the Queensboro Bridge with his partner, Harley Baldwin.

BY SHARON CHURCHER

Photographs: left, U.P.I. ; right, Ron Galella.

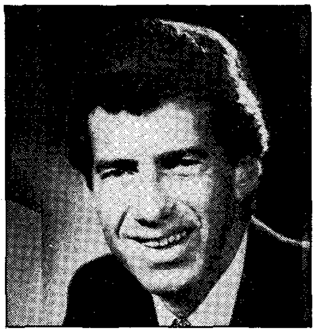
'U.S. News & World Report': Who's Bidding?

FINANCIERS STEPHEN SWID and Marshall Cogan, who were rebuffed in their bid for Sotheby's last year, may be considering entering the bidding for another well-regarded property: *U.S. News & World Report.*

Last month, the employee-owned newsweekly said it had received a takeover proposal from a suitor whose identity it wouldn't reveal. Some months before that offer, a Wall Street source said, Cogan and Swid "told people that they had been trying to make an offer [for *U.S. News*] but it hadn't been possible."

The source added that the money men, who already own the modern-furniture firm Knoll International, "want something to give them stature, and want to get more out of life than money."

Swid confirmed that he and his partner had "had an interest" in acquiring *U.S. News* about a year and a half ago, after being told by a Wall Street firm that the magazine might be 'available.


Swid: *Shopping?*

"But the Wall Street firm never really got back to us and said whether they were interested," Swid added. "[*U.S. News*] is a very interesting property, but we have never seen their figures, and we have never met their people."

With *U.S. News* putting out word that it will evaluate all "alternatives" to the December offer for its stock, will Cogan and Swid consider entering the bidding? Swid said he couldn't answer, because "my partner is on holiday."

'S.N.L.' Tinkers With Wrong Wife

Saturday Night Live CELEbrated the marriage of Mary Tyler Moore, 45, to Robert Levine, a 30-year-old cardiologist, with a skit last month in which Mary Gross, portraying Moore, suggested that the way to get a lover was to put a young doctor through medical school. One viewer who was not amused was Mary's ex, NBC chief Grant Tinker.

Coincidentally, network insiders told *New York,* Moore had phoned Tinker before the *S.N.L.* skit was broadcast, distraught over a *People*-magazine story that implied that the actress, who was divorced from Tinker in 1981, might be "trying to even the score" with him because he has been dating an ex-secretary in her mid-twenties.

Tinker and Moore: *Not everybody loves* Saturday Night.

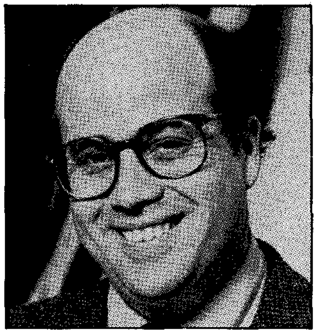
"They talked about the *People* piece, and then *Saturday Night Live* came along," an insider said.

Of course, Moore did not put Levine through school. An angry Tinker let *S.N.L.* executive producer Dick Ebersol know his feelings "through channels," an NBC spokesman said. "Grant thought it was offensive, humorless, and a cheap shot."

Casey Tips His Nephew

CONSERVATIVE REPUBLICAN Larry Casey is hoping that some political intelligence will help him win Long Island's 3rd Congressional District seat this year. The insider's input has come from his uncle Bill—C.I.A. Director William Casey.

The super-spook, who comes from Roslyn Harbor, ran for the seat himself in 1966, with teenage Larry on his campaign team. Casey lost the primary, but that doesn't worry his nephew, who recently told *New York,* "Bill's given me private advice, and that's been helpful."

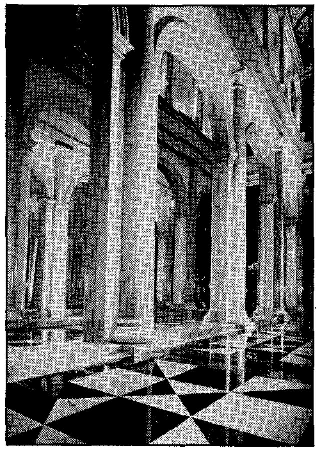

Casey: *Getting good advice.*

The 34-year-old lawyer, chief of staff for Congressman George Wortley, of Syracuse, said he would decide this month whether to challenge Robert Mrazek, the Democrat who won the district from John Le Boutillier in 1982. That election was "a rejection of Le Boutillier, not an endorsement of Mrazek," young Casey contended.

Parker Meridien: An Open-and-Shut Case

HOW PUBLIC IS THE PUBLIC passageway that runs from 56th to 57th Street through the Hotel Parker Meridien? Don't ask educational consultant Mary Jean Tully, who said she tried to use the public shortcut one rainy December night only to find the 57th Street doors locked. When Tully protested to a hotel staffer, she said, she was told that a cocktail party was going on in the arcade area and that she should "sit down and wait until the party is over."

City Planning Department staffer Philip Schneider, whose agency investigates complaints of this sort, confirmed that in exchange for being allowed to skirt certain zoning restrictions the Parker Meridien must keep the arcade open to the public daily until midnight. Community Board 5 activists have already charged the hotel with not keeping its part of this civic bargain, asserting last spring that the public was being "made to feel unwelcome" ("Intelligencer," May 30, 1983).


Arcade: *Right of passage.*

A Parker Meridien spokesman said, "To my knowledge, the doors were not locked," but he conceded "it's possible that a private security guard overstepped his bounds and closed them.

"I am going to apologize to Mrs. Tully and invite her to come and have champagne with us. We regret this kind of thing."

Photographs: top, U.P.I.; center, Ron Galella; center right, Robert Sherbow/Uniphoto; bottom, Peter Paige.

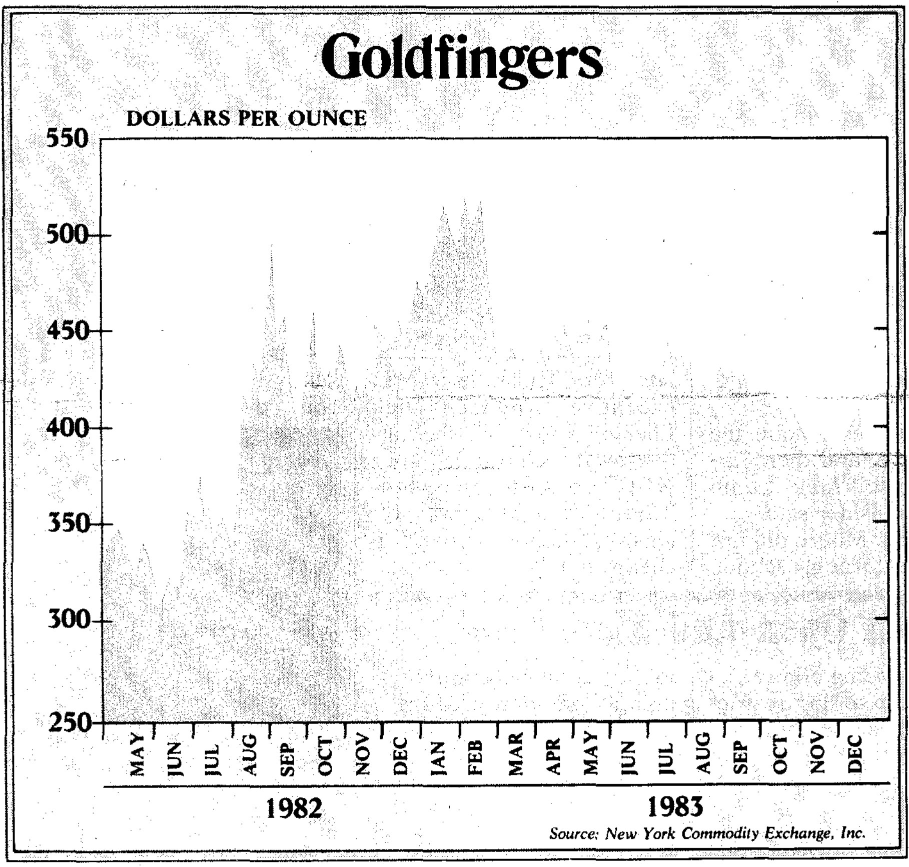
The Bottom Line/Jack Egan

UNHEAVY METAL

Gold on the Slow Track

GOLD DIDN'T GLITTER IN 1983—IT UNderperformed other investments and dropped by more than 20 percent over the course of the year.

Now most analysts believe that gold will rebound, with prices continuing to move higher in 1985 and, perhaps, into 1986. But they caution investors not to expect a major increase over the next twelve months. They also point out that at current prices (gold bullion was selling last week for around $380 an ounce) there isn't much risk of a major decline, making this a good time to invest.



Goldfingers

Source: New York Commodity Exchange, Inc.

"I don't see anything dramatic for gold in 1984, but rather a slow advance in price," says Leon Brand, who follows the metal for Merrill Lynch. He expects gold to move over the next few months within a trading range of between $360 and $420 an ounce. "But if we go through the $420 mark, then you could see demand picking up significantly," he adds.

According to a recent report by the J. Aron/Goldman Sachs Precious Metals Research Group, "the evolution of the gold market in 1984 will be influenced by the strength of economic activity in the United States and abroad, the pickup in domestic inflation, continuing international debt problems, the seemingly inevitable depreciation of the U.S. dollar, and the changes in the market's supply and demand picture."

Bullion started 1983 strongly. The price was $500 last January, and there were widespread predictions that it would keep moving up. However, gold had registered a 67 percent gain during the previous six months from a cyclical low of just under $300 in mid-1982, an incredibly rapid rise for such a short period.

After briefly hitting $514 in February, the price of gold nose-dived following the near-collapse of the Organization of Petroleum Exporting Countries (OPEC) cartel and an accompanying large drop in oil prices that guaranteed a continued moderate rate of inflation.

For the remainder of 1983, gold prices continued to drop, as the chart indicates. Gold neared $370 an ounce but never went below it. The weakness was attributed by some both to large sales by the Russians and by the central banks of other countries seeking to raise foreign exchange, and to a general lack of investor interest. "These excuses appear as weak as the price itself," says the J. Aron survey.

The most significant reason for the decline was a 20 percent drop in the use of gold for fabrication, a decrease of 7-million ounces from 1982. Though some of this drop was due to lower industrial demand, jewelers used 6.3 million fewer ounces, according to the report.

This total dwarfed net sales of gold by central banks, estimated at 1.6 million ounces last year. Meanwhile, the Soviet Union sold only 1.8 million ounces in 1983 (it sold 5.7 million ounces in 1982), sharply contradicting rumors that the Russians were flooding the market.

It's not clear why the Russians curtailed gold sales so drastically, but the J. Aron report speculates that the Soviet Union had an improving trade position last year, which reduced its need to earn foreign exchange through gold sales. The Russians may also have held back because of the depressed price of gold. "People tend to believe the Russians are stupid gold traders, but they are not," says Leon Brand.

The drop in gold for fabrication was startling because gold use usually goes up during periods of economic recovery. Last year, however, industrial firms continued to substitute other materials for gold, and jewelers economized by making lighter items and dropping the number of karats used in rings and necklaces. In many parts of the world, gold jewelry has been viewed as a form of investment. However, the demand for gold is more and more taking the form of ingots, wafers, and bullion coins.

The drop in the need for gold by fabricators was offset when investors around the world added to their holdings by 18.5 million ounces—or 37 percent more than they purchased in each of the previous two years. (Interestingly, the sale of South African Krugerrands through November was also up 37 percent over the same period the year before, indicating no falloff in investor demand for gold coins.)

A final surprise for gold watchers last year was the failure of the metal to respond to the kind of international crises—like the Russian downing of Korean Airlines Flight 007 and the war in Lebanon—that in the past had often sent the price of gold higher. Instead, the dollar proved to be the favored haven.

Last year, the dollar was not only as good as gold but actually more attractive to investors. "If the dollar begins to depreciate, gold prices will benefit, perhaps quite significantly," the J. Aron report states. "Continued dollar strength conversely could extend gold price weakness."

Selling Out

THE STOCK MARKET, AFTER MANY months of inertia, could be ready to move ahead again. But this next rally may be short-lived, and investors should use the opportunity to take profits on quality performers like General Motors, .B.M., and General Electric.

That's the conclusion of Richard Yashewski and Joseph Barthel, of Butcher & Singer, a firm that specializes n technical research for institutional nvestors.

There has been a sudden improvement in the balance of market sentiment. "The public investor is basically horting the market, while member firms and New York Stock Exchange specialsts are accumulating stock," says Barthel, the director of technical equity trategy. Such a pattern usually presages an upward move. To really take off, however, the market would need to see a ignificant rally in bond prices, which ight now doesn't seem likely.

"What we're telling our clients is that a rally will provide the bids needed for hem to sell shares and raise high cash evels," says Barthel. "As the Dow starts o approach the 1300 area, we would be seller, expecting that as it unfolds the ally will be terminal."

The Butcher & Singer analysts have rawn up a list of ten stocks that have ad sharp price run-ups and that could e subject to major price corrections if nd when this next market wave ubsides. The stocks that investors hould unload include some of Wall treet's favorites:

General Motors (recent price, $75) ould drop down to $55 or $60 a share; nternational Business Machines ($124) may slide to $90–$95; Motorola ($136) lso could plunge to $90–$95; National emiconductors ($16) may hit $6–$7; bbott Laboratories ($45) could see $30. General Electric ($58) may decline to he $38–$40 level; Dun & Bradstreet 62) has a target bottom of $35–$40; apital Cities Communications ($144) ould go as deep as $85–$90; Burlington orthern ($95) may drop to $75–$80; nd AMP ($113) could go to $75–$80 a hare.

"Stocks like these have been bid up to nrealistic levels and will probably have harp price breaks in the months head," says Barthel. "But for the near rm, they could certainly go higher."

The analysts warn that the chance of aping further big gains on the stocks entioned here is outweighed by conderable risks if you hold on to them for o long. ■

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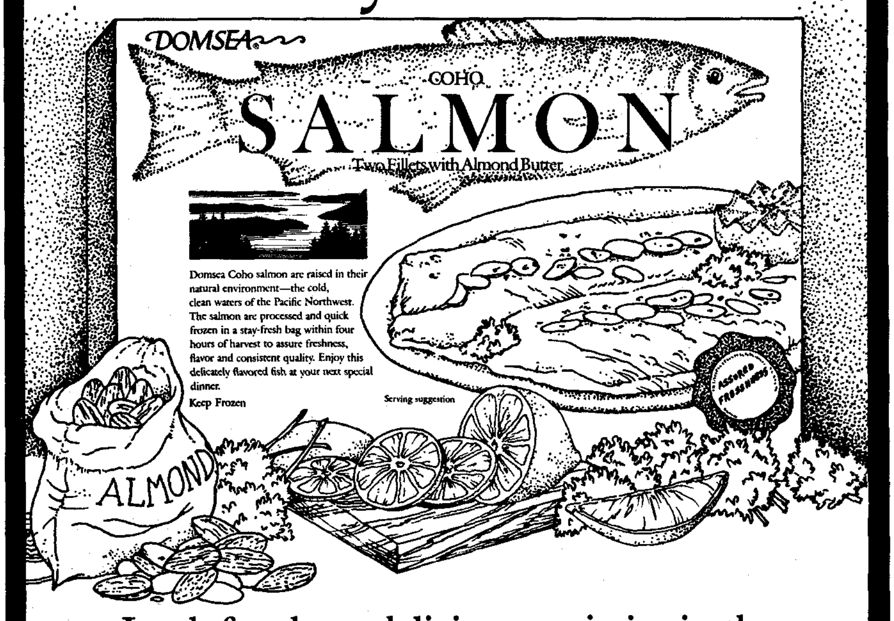
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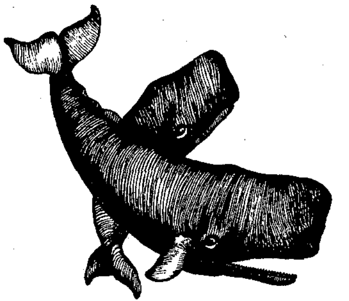

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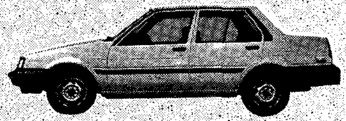
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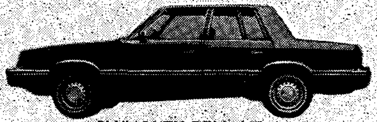
PLYMOUTH RELIANT

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NISSAN SENTRA*

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BUICK REGAL*

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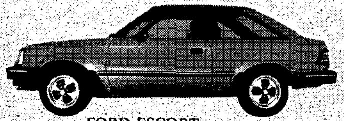
FORD ESCORT

③

CHEVROLET CAVALIER

Top-selling cars by make and model in 1983, based on extrapolated industry statistics of new-car registrations and sales.

*Tied

It's Different in New York

THE FORD ESCORT MAY BE THE BEST-selling car in the world, but in New York, where wheels spin to a different r.p.m., it wasn't among even the top four in 1983. The Toyota Corolla, which didn't show up among the top ten sellers nationwide, according to figures prepared for the first eleven months of 1983 by *Ward's Automotive Reports*, came in second here. The Plymouth Reliant, also out of the top ten nationally, ranked third in New York. Tied for fourth in New York were the Nissan Sentra (eighth nationally by *Ward's*) and the Buick Regal (the national No. 4). But New Yorkers weren't all *that* determined to be different: Their top choice last year was the Oldsmobile Cutlass Supreme, the hottest-selling car in the nation for the first eleven months of 1983.

Car manufacturers have long known that the "personality" of a region affects auto sales. Chevrolet's pickup trucks outsell Ford's by about five to one in Dallas; in Bismarck, North Dakota, the scale tips the other way. The West Coast thinks Ford has a better idea, while Chicagoans favor Buicks. Light-colored cars roll off the assembly line and head for the South; up north they're less popular. So it's no surprise to find out that New York, with all its quirks, is like no other automotive market in the world. Chevrolet is the largest-selling make in New York, followed by Oldsmobile, Toyota, Buick, Nissan, Cadillac (inflated by limousine sales), Ford, Plymouth and Dodge (buoyed by the taxi industry), Honda, Pontiac, AMC, Chrysler, Mercury, and Subaru.

New York gobbles up new styles with a speed that is rivaled only by that of the West Coast. New Yorkers have a penchant for imports, though less so than Californians. Like most Americans, New Yorkers finance their cars (70 percent of the population buys cars on an installment plan). Thirty-five percent of the cars in the city are leased, a figure inflated by corporate leasing. And New Yorkers like their cars black, dark blue, or silver (more of these colors are sold here than anywhere else in America) and loaded with options.

New York boasts 30 percent of the nation's mass-transit system. That fact, coupled with robber-baron garage rates, may explain why, on a per capita basis, there are so few cars, no matter what impression midtown traffic conveys at rush hour. The number of cars registered in the five boroughs—1,485,722—is only half the number of licensed drivers. More than a third of those cars are registered in Queens. Manhattan, with 499,668 licensed drivers, has only 158,986 registered cars These figures may not reflect reality, however With New York City insurance rates among the highest in the country, officials believe that a large number of cars registered in New Jersey Connecticut, upstate New York, and the Long Island suburbs are in fact owned by city residents.

For all that cost-consciousness, New Yorkers don't much care for economy-model cars The small-car trend that has swept America since the oil crisis of 1974 seems less visible in this metropolis Over 40 percent of all new cars bought nationally are compacts or subcompacts, but in Manhattan closer to 35 percent of all new cars fall into these categories. New Yorkers love luxury cars, such as the Lincoln Continental the Lincoln Mark VII, the Cadillac, the Mercedes-Benz, the BMW, and the Aud 5000 S. Although luxury cars accoun for just 7.5 percent of the nation's automobile sales, more than one of every five cars purchased in Manhattan—22 percent, to be precise—is a luxury model "The recession that battered the rest o the country somehow missed New York," says Robert Lusko, tri-state district sales manager of the Ford Division

The tri-state area is a stronghold fo Porsche, whose sticker price starts a $21,440. Nationwide, Porsche sales in 1983 soared 52.8 percent over 1982, bu 62.6 percent in the New York region The Quantum sedan, the top of Volkswagen's line, saw 1983 sales grow 113. percent in the tri-state area; the figur nationally was 68.8 percent. And th New York area is tied with southern Florida and central Texas behind California as the second-strongest marke

Photographs by Don Hamerma

for Rolls-Royce. At the other end of the spectrum, the Volkswagen Rabbit, a car targeted mainly at blue-collar workers, has sold poorly here.

"When it comes to car buying, New York is a world unto itself," says Lusko. "You're dealing with different incomes and occupations, and there's no question the market is more sophisticated, upscale, and large-car-and-options-oriented than anywhere else in the country." Most new cars are steered out of city showrooms loaded with air-conditioning, A.M./F.M. radios, and power steering and brakes, Lusko says. "New Yorkers tend to go for luxury and flash," says Irving Dobbs, of Mazda Midtown. "A Southerner may say he wants a car in silver; the New Yorker would want it in Tornado [glittering] Silver. I guess it's part of the life-style, the fast lane." R. G. Rizzo, a public-relations man for Chrysler, adds, "All the options are popular here, all the toys." And because city raffic is heavily stop-and-go, the vast najority of cars sold in New York are not stick-shift but automatic, says R. S. "Dick" Hungerford, Nissan regional sales manager. Front-wheel drive is also popular here, as in most northern regions.

New York is also a special case when t comes to truck sales. It is without question the van capital of America, with these enclosed, theft-resistant vehicles making up a larger proportion of he truck population than anywhere in he country. The Econoline accounts for 7.2 percent of all of Ford's national ruck sales; more than half the vans are sold in the five boroughs. And while hree out of five trucks sold nationally re pickups, these open invitations to heft account for only 14.1 percent of ales in the five boroughs.

Small, sporty cars aren't popular in New York. Of all cars sold in the United tates, 12.2 percent are in this class, which includes the Ford Mustang, the Chevy Camaro, and the Mercury Capri. n Manhattan, the small-sporty category accounts for just 6.5 percent of cars sold. ompacts, such as the Mercury Topaz, he Ford Tempo, the Chevy Cavalier, the hrysler K cars, the Honda Accord, and he Nissan Stanza, are represented in he city much the way they are around he country. They make up 18.7 percent all cars sold in the United States and .7 percent of those purchased in Manhattan.

The so-called upper-middle cars—a ass that includes the Ford LTD, the ercury Marquis, the Chevrolet Celebrity, the Olds Cutlass Ciera, the Dodge iplomat, the Nissan Maxima, and the olvo GL—make a similar showing. ese models constitute 18.1 percent of e national mix and 18.8 percent of anhattan's. Nor is there great disparity tween New York and the rest of the

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country in the large-car area. Cars such as the Ford Crown Victoria, the Chevy Impala, the Pontiac Parisienne, the Oldsmobile Delta 88 Royale, and the Buick LeSabre make up 13.1 percent of all cars sold nationally and 10.9 percent of those sold in Manhattan.

With its rough-riding roads, fender-bending traffic, and astronomical insurance rates, New York may not be a driver's paradise, but it certainly is an auto shopper's. There are 190 dealers in the five boroughs, more car dealers per car owner than anywhere else in the world. "It's the most highly competitive arena in the world," says Tim Maloney, New York Zone manager for Pontiac. And because New York dealers have limited storage facilities—there are no ten-acre showrooms here—they tend not to carry a costly inventory, selling cars on order at savings to both the dealer and the buyer. "New York customers," Maloney explains, "tend to walk into a dealership knowing what car they want to buy. Because of the cut-throat competition, dealers tend to sell 'from the invoice up.' In most parts of the country, they sell from the sticker price down. Elsewhere, you look at the posted price, ask what you can get it for, and the dealer will give a discount. No dealer will try that in New York, because he figures you've probably been to a couple of other dealerships. He'll work a price from the ground up, including your options and a small profit. You'll probably be able to get a car cheaper here than anywhere in America."

You'll also probably demand greater service than drivers elsewhere, says Irwin Katz, head of Kayson Chevrolet and former president of the Greater New York Automobile Dealers Association. "New Yorkers hold warranties to be binding contracts. Due to the potholes, the rough roads, the constan standing at idle, they give their cars a lo of abuse and generate many more complaints per vehicle than the rest of the country. Obviously, the bad cars aren' being saved up to be shipped to New York, but you'd never know that from the complaint ratio. The roads here are so bad that some companies have used them as a test track."

From driving cars to driving bargains then, New York might as well be anothe country. "It's a whole different way o selling cars here," says Maloney "Where else do you have a split facility—a showroom on one block and service department elsewhere? To be successful car dealer here, you've got to have New York in your blood. In othe parts of the country, dealers will test yo with a sticker price. What are you goin to do? Drive 60 miles for a differen quote? Here, the customer doesn't hav to be so sharp. He can be a nincompoo and still get a fair deal." ■

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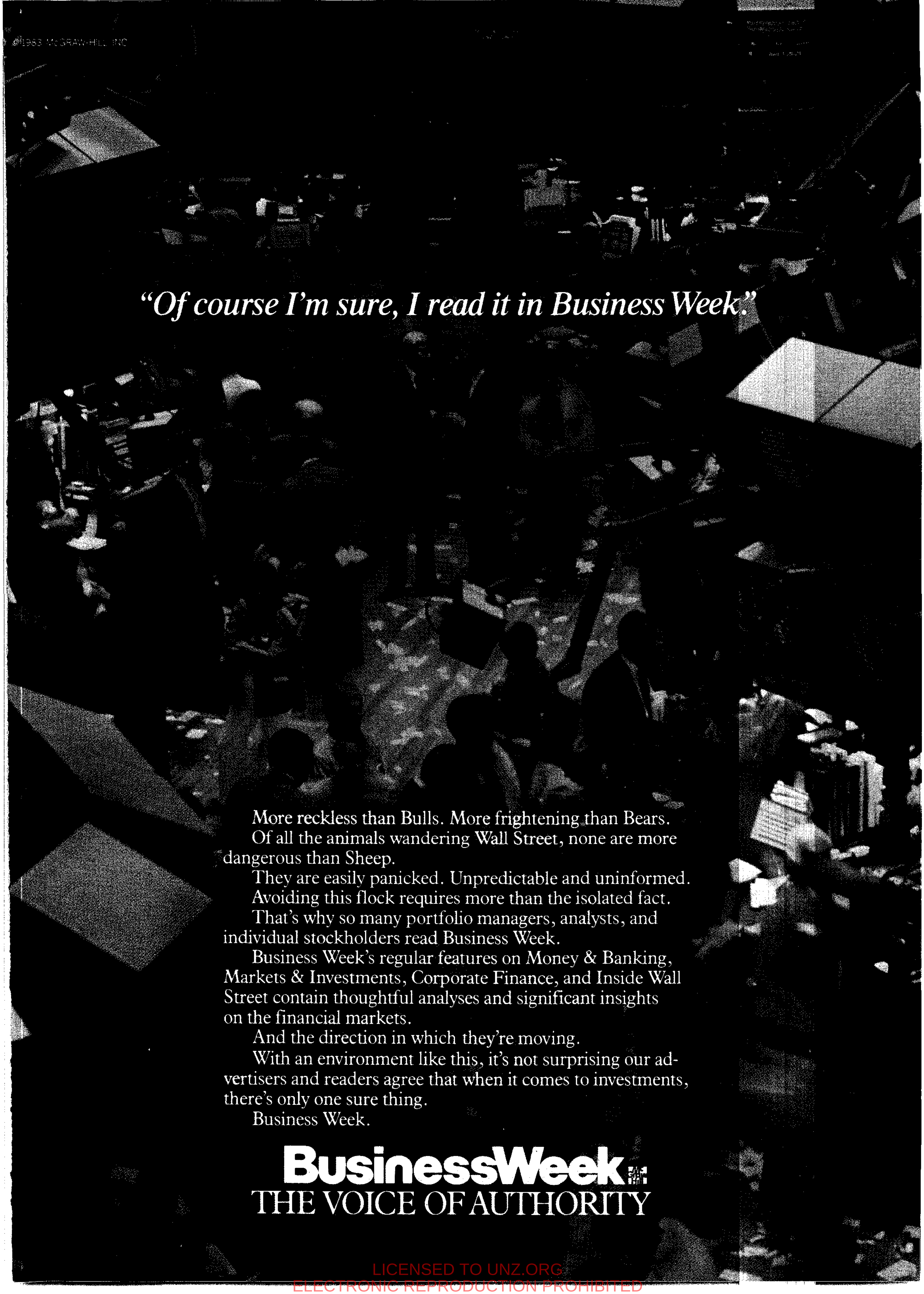

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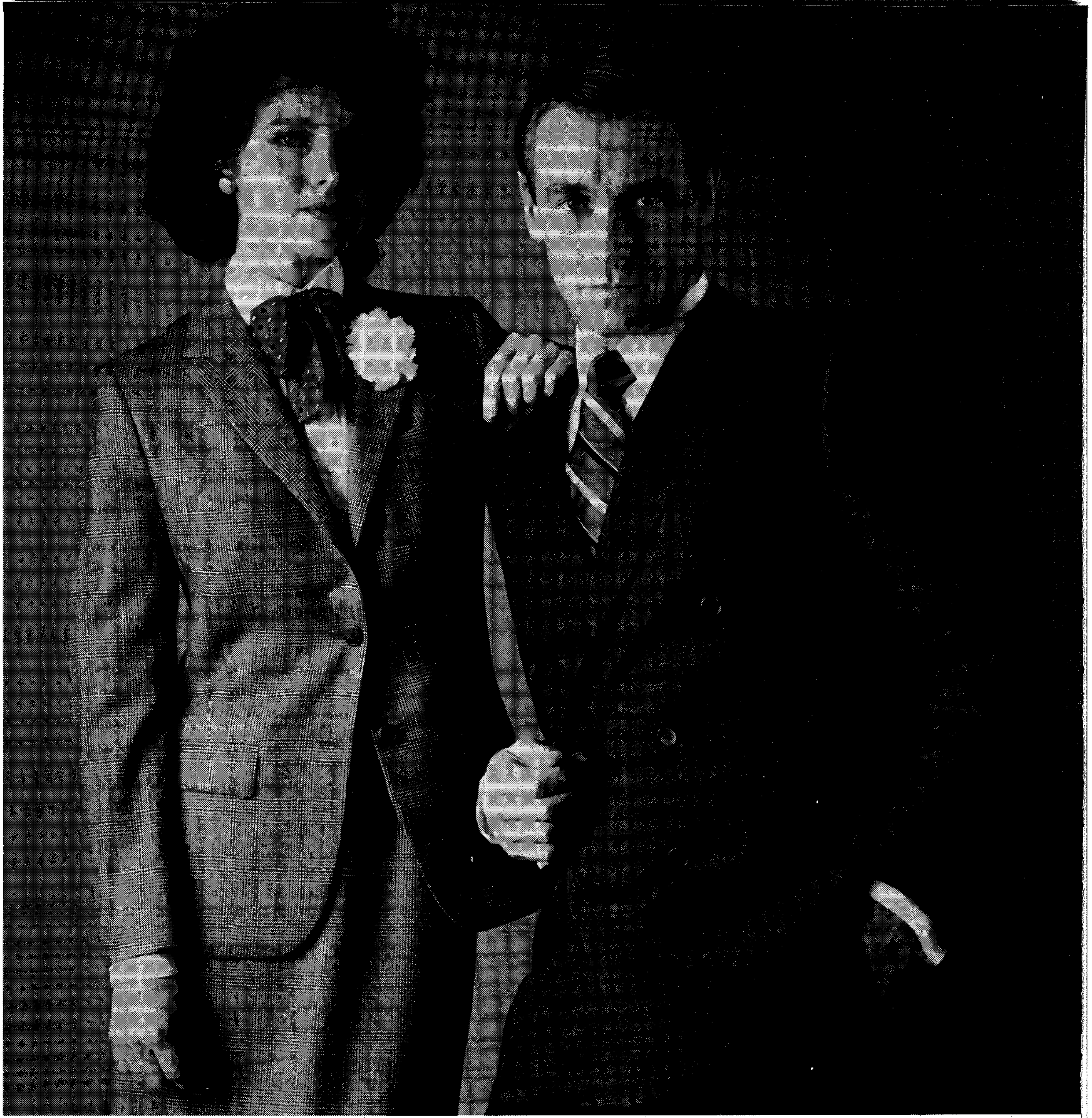

THE QUIET SALE

Is it redundant to say Saint Laurie is having a sale? In a way it is. We manufacture all our men's and women's clothing right here in New York—in our own factory. So our prices are always more reasonable than at clothing stores. A suit that would cost $350 to $450 anywhere else normally sells at Saint Laurie for $225-$285. So in a sense, our clothing is always on sale.

Then when the time of year comes when everyone, including us, stages sales to clear out seasonal inventories, our prices become even lower.

It works out something like this: when retailers lower their price by 20 to 50%, they come down to where we, the manufacturer, were in the first place. When we lower prices, we're still 20 to 25% lower than that. So it's like a sale on top of a sale.

And that's why we don't have to do a lot of shouting about our sale.

Over 8,000 items, selected from our current Fall collection. Men's suits regularly $159-$298, sale priced at $127-$235. Women's suits regularly $209-$280 sale priced at $167-$224. Men's and women's sports jackets (Harris and other Scottish tweeds) regularly $125-$225, now $99-$179. Men's slacks and women's skirts, regularly $49-$89, now $39-$71. No refunds.

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Closed Sun. Jan. 1. Open 9-6 Mon. Jan. 2.

IN AND AROUND TOWN

By Ruth Gilbert

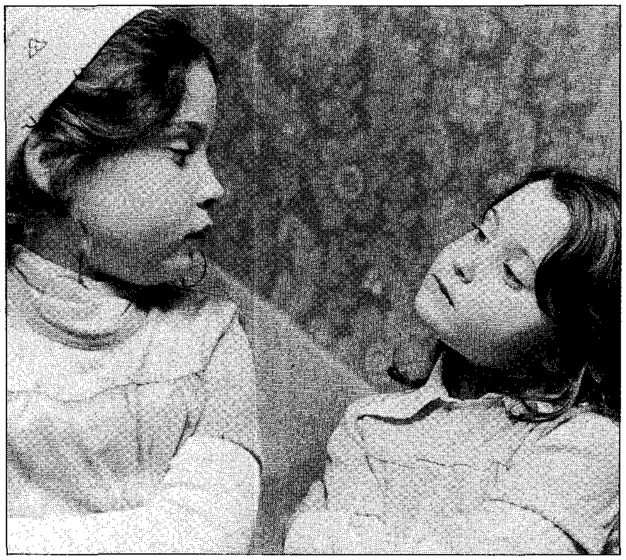
January 2 through 11

S	M	T	W	T	F	S
	2	3	4	5	6	7
8	9	10	11			

Off Broadway shows are a real bargain, and in many cases a real treat—and in some cases an intellectual achievement. The Jean Cocteau Repertory Company, on the Lower East Side, offers Robert Patrick's *Judas,* George Farquhar's *The Beaux' Stratagem,* Shakespeare's *King John,* and Ben Jonson's *Epicoene, or the Silent Woman,* all from January 5 through March 18. The City Stage Company presents *Hamlet* through January; phone 677-4210 for reservations.

Remembrance of Things Past

Nostalghia won the Grand Prix for Creative Cinema at last year's Cannes Film Festival and opens at the Lincoln Plaza Cinema January 8. The surrealistic film, by Russian director Andrei Tarkovsky, tells of a poet, played by Oleg Yankovsky, on a personal mission in Italy, and Domiziana Giordano (below) plays his guide.

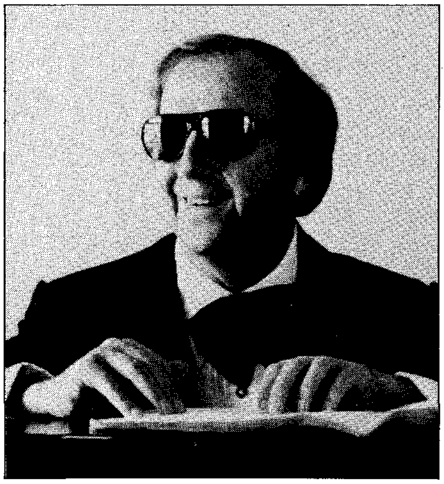


Sibling Photography

Ann Chwatsky is the photographer responsible for a charming exhibition called "Sisters," at Soho 20, 469 Broome Street. You'll see sisters from Appalachia to New York City, famous and non-famous, from nine months to 98 years old. At left, Kim and Suzanne are saying "I hate you" to each other. (The photographer told us so.)

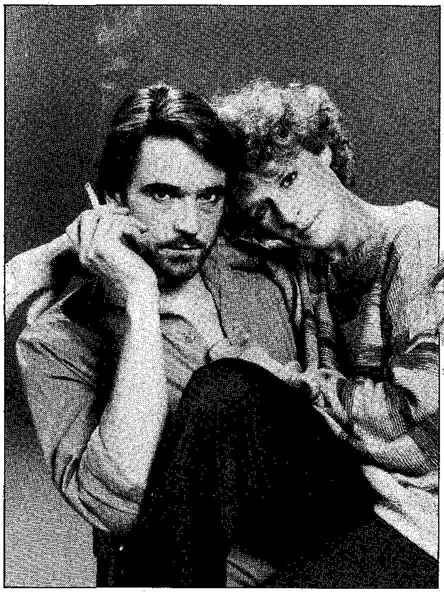
A Bit of Brit

Master of the jazz piano George Shearing starts a two-month engagement at the Café Carlyle January 3. The great man is British-born, but we consider him our own. Ask him to play that jazz classic "Lullaby of Birdland."



Ain't Nothing Like It

Tom Stoppard's *The Real Thing* stars Jeremy Irons and Glenn Close (below) and is a highly complicated tale about a playwright and his love affair with an actress. Mike Nichols directs. The play opens January 5 at the Plymouth Theatre.



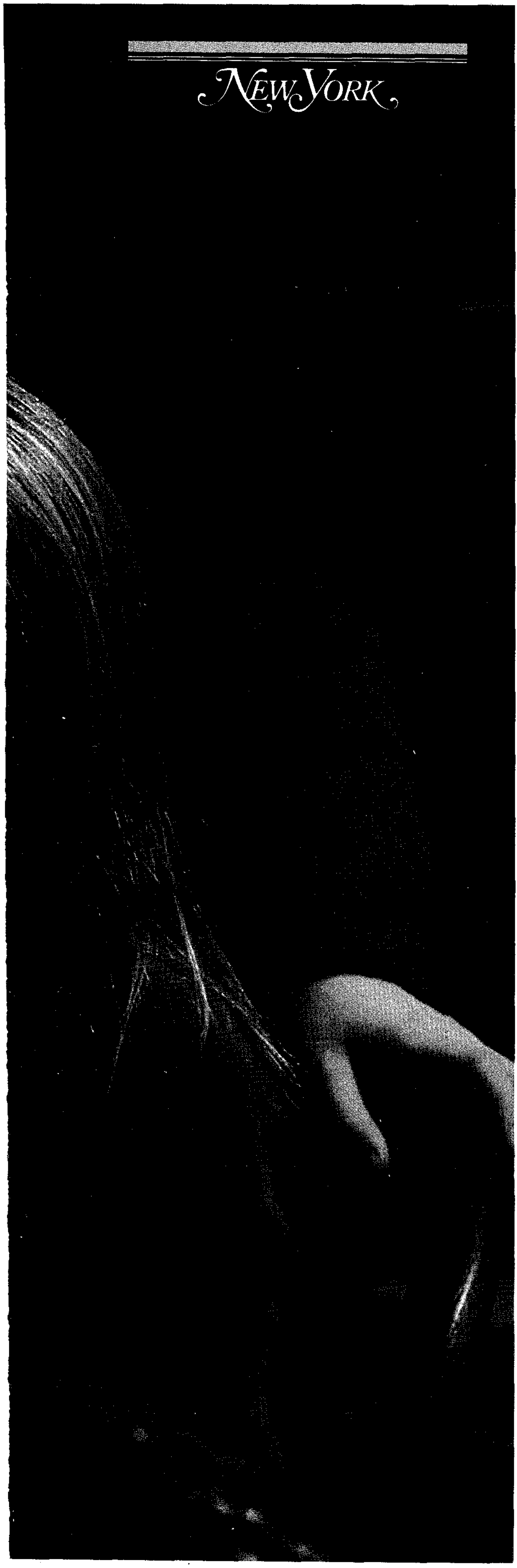
She Opens at Michael's

Julie Wilson, whose first big success was in *Kiss Me, Kate,* is singing Cole Porter again, at Michael's Pub through January 21. This marks a comeback for Wilson, who stopped performing a few years back to take care of her family.

Photograph, bottom right: Roy Blakey.

Photographed by Joe McNally/Camera 5

New York



Living With the Computer

By Patricia Morrisroe

Meet some people who really are.

DONALD DAVID WANTS TO MAKE ONE THING CLEAR. "I am not a computer faddist," he says. "I think it's an insult to use a $5,000 machine to balance a checkbook or to file a few chicken recipes. A lot of people ask me, 'Why should I buy a computer when I don't have anything for it to do?' To which I say, 'Don't buy one.' "

And what about the $25,000 worth of computer equipment David bought for his own family? He rises from his chair and leans over his desk, looking like John Houseman about to pitch Smith Barney. "There is a difference," he says, dropping his portable TRS-80 computer into his leather briefcase. "We *use* it."

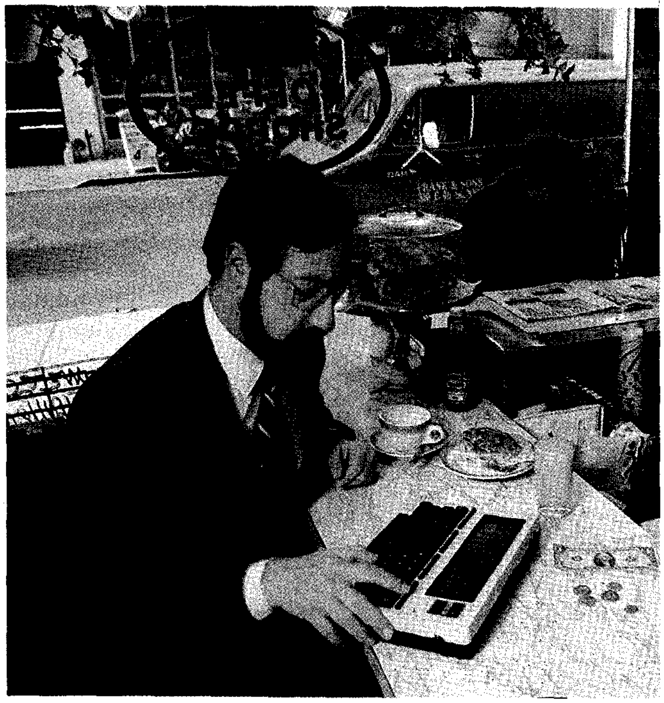
A partner in the Park Avenue law firm of Dreyer and Traub, David bought his first computer, an I.B.M. P.C., two years ago. "I used it to do billing for several tax-shelter operations in my spare time," he says, "and within three months the computer had paid for itself."

It also proved invaluable at the office. "In one case I had to allocate a settlement over a twelve-year period," David explains. "So I went out and spent $200 on a spread-sheet program called VisiCalc. It took me a day to learn how to operate it, and I saved my client $75,000. That's not a bad return for eight hours of work."

David talks and moves very quickly. As he prepares to leave the office, he darts around the room, lunging toward his desk calendar or grabbing a ringing telephone. Suddenly remembering a particular case, he races across the hall and plucks a young associate from the library. Pointing him in the direction of the computer terminal in his office, he tells the younger lawyer to find an interpretation of an equitable-distribution statute. The associate turns on the machine, and within seconds the screen is filled with dozens of references

MATTHEW BOLTON AND HIS STUDENT, SISTER LIZZIE.

The two discuss RAM's and ROM's the way



DONALD DAVID TAKES HIS TRS-80 EVERYWHERE.

to that statute. He leaves the associate with the machine and picks up his Mercedes in the garage downstairs for the commute home. David lives in a large Victorian-style house in Montclair, New Jersey. From the front hallway, it seems to extend upward for miles. There is a narrow staircase, outlined by a mahogany banister, that leads to several tiers of bedrooms. As he stands at one end of the staircase and shouts "I'm home," his voice echoes. When there is no answer from upstairs, David shouts again. Five minutes later, his wife, Evalyn, and two children, Matthew, nine, and Alyssa, four, emerge from their rooms. "Dad," says Matthew, "we were working on our computers." Clearly, this is a family that takes its machines seriously.

THE DAVIDS ARE SITTING IN THE LIVING ROOM, eating hors d'oeuvre in front of the fireplace. Alyssa is lying on the couch, playing with a piece of Brie. Matthew is sprawled on the floor, waiting for an opportunity to jump into the discussion. "When prices kept dropping on the home computers," Donald says, "I bought my son a VIC-20. It was a good machine and came with 3K memory."

"Daddy, it comes with 5K memory," says Matthew, biting into a cocktail frank.

"Yes, Matthew, but only 3K is usable," says Donald, taking a sip of Beaujolais.

They smile at each other like two conspirators. Matthew and Donald talk about RAM's and ROM's the way fathers and sons used to discuss R.B.I.'s. While Matthew is proud of his father's facility with the I.B.M., Donald is even prouder of Matthew's expertise with his new Commodore 64. "When Matthew outgrew the VIC-20," David says, "we upgraded him to a Commodore, and then we bought him a disc drive for Chanukah."

"And what did you do this summer, Matthew?" Donald asks.

"Well," Matthew says, "after I went to horseback-riding camp and tennis camp, I went to computer camp in Florida. They had two Apple II Pluses, two I.B.M. P.C.'s, and nine TRS-80s. We spent about seven hours a day at the computer, and at the end of the session we had a Computer Olympics."

"Which camp did you like better?" Donald asks.

"I think I liked the computer camp," Matthew says. His father smiles and suggests that maybe he would like to work on his computer right now. Matthew heads upstairs to his Commodore, which is located at the foot of his bed. Actually, the bed is really a mattress inside a plastic racing car.

"Depriving Matthew of the computer is one of the worst punishments we can inflict," Donald says. He also believes the computer functions as an important learning device. "My son is very bright but not well disciplined," he explains. "Right now, he's upstairs working on a math-drill program. While he would hate doing that for school, he thinks it's fun on the computer. I'm convinced kids relate to anything that looks like a television."

Donald has taken a similar educational approach with Alyssa. "I started to worry when she wasn't showing any interest in learning her letters and numbers," he says. "So I bought her a Texas Instruments. She loves it and calls it her 'puter.' Now she is learning how to match up shapes and recognize her letters. In just three months, Alyssa has made remarkable progress."

Some parents are afraid computers will make their child less sociable, but Donald believes it has actually helped Alyssa become more outgoing. "My daughter is very shy," he explains, "and, like many older brothers, Matthew didn't want to play with her. We got around that by buying a game called Munchman for her computer. Since Munchman happens to be Matthew's favorite game, he and his friends are forced to play with Alyssa. Since it's her computer, she sets the ground rules. If Matthew isn't nice to her, she tells him, 'Forget it. No Munchman.' "

"Don't you want to play Munchman on your 'puter'?" Donald says.

Alyssa disappears up the long staircase, leaving her parents to eat dinner. It has been prepared by the Davids' housekeeper, and Evalyn explains that it's the first meal she and Donald have had together in a week. She is also a lawyer,

ALYSSA DAVID WITH HER TE

fathers and sons used to discuss R.B.I.'s.

and like many working mothers she runs her life on a tight schedule. Because she had to manage her time more efficiently, Evalyn learned to use the computer. "At first I was scared to death," she says. "I have a very bad history with machines. I look at them and they break."

Once Evalyn learned how easy it was to run the word-processing program, she discovered the computer considerably changed the economics of her practice. An estates lawyer, Evalyn works with a partner out of a third-floor office in her home. They do not have a secretary, and there is a lot of typing work, particularly twenty-page wills, which have to be drafted and mailed out to the client letter-perfect.

"I'm a terrible typist," Evalyn says. "I can't finish a sentence without making a mistake. There was no way I could survive in my practice if it took me three days to type a will. With the computer, my partner and I can do our own drafting and typing at the same time."

Evalyn has been using her husband's machine so much that Donald recently bought another I.B.M. for himself. He also bought one for the office because, he says, he doesn't want to be anywhere without it. Even when Donald is on a plane, he takes along his TRS-80 so he can eventually transfer the material back to his I.B.M. "Before, I would never take a vacation," he says, "but now I can sit by a pool and still do my work."

The housekeeper clears away the dishes. It is 8 P.M. Alyssa is upstairs playing Munchman, while Matthew is next door communing with his Commodore. Soon they will be joined by their parents, who will plug into their I.B.M. P.C.'s, and they will all settle in for the night.

DONALD DAVID AND HIS FAMILY ARE MEMBERS OF the very latest American vanguard—the Computer Culture. For all the hype and headlines, the computer has by no means taken over the American home. Today, only about 2 percent of the population owns a machine. But these computer people are a prophetic fraction, young, educated, and on the rise. More than that, they aren't just thinking about computers, reading books and articles about them, or playing games on them—they are actually living with computers every day. Thus, the individuals and families portrayed in this story provide a glimpse of what the future may be like as the computer comes to play an ever greater role in American life.

In 1983, Americans bought 5 million home computers, and companies like I.B.M. cannot build them fast enough to meet demand. "The whole trend is just amazing," says Daniel Doman, a manager of ComputerLand. "A few years ago, the only people who bought these machines were 'hackers,' the real hobbyists. Now I get the pin-striped Wall Street crowd. Computers have not only become respectable, they've become essential."

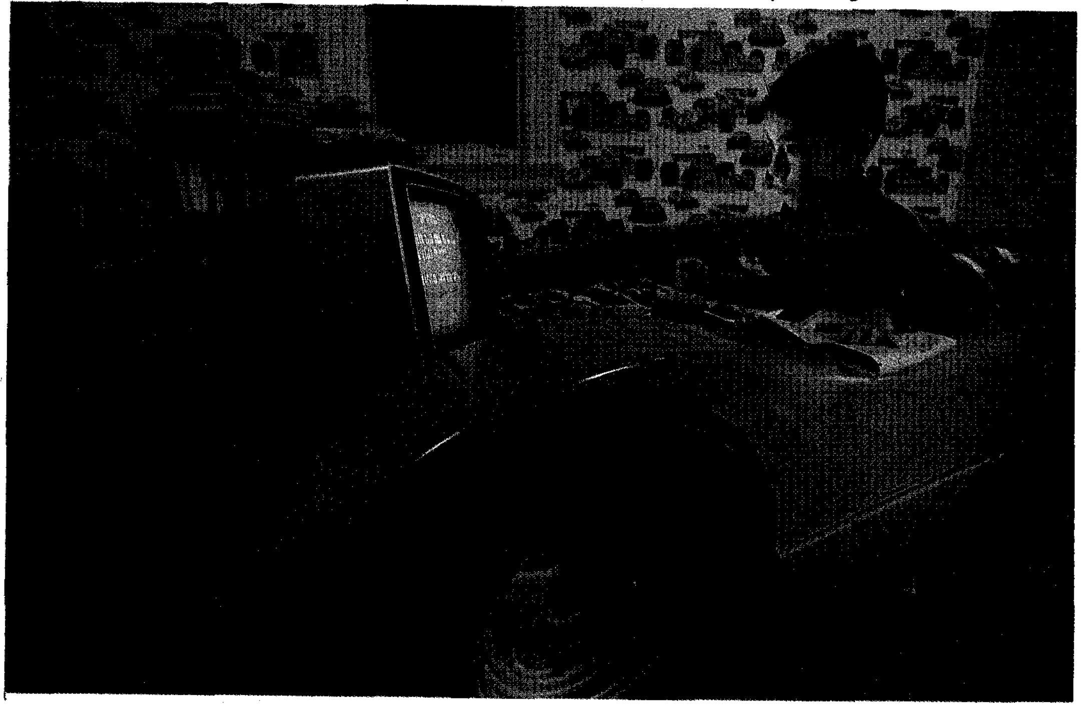
The middle class always wants the best for its children, and today the best includes understanding how to run a computer. Says one new owner, "I don't know how anyone can function in the twentieth century without one."

Some experts believe that's a bit of an overstatement. "I know people who spent $5,000 on a machine, and it's sitting in their house like a piece of furniture," says Lee Greenhouse, who works in the home-electronic-services department at E. F. Hutton. Part of the problem, Greenhouse believes, is that many consumers are being seduced by the personal-computer ads. Like those hard-sell toothpaste commercials that try to convince viewers sparkling teeth mean a fabulous social life, the new computer advertisements tout the new technology as the latest miracle cure.

"The ads are getting so out of hand they might as well be hawking snake oil," says Ira Karasik, who runs a consulting firm called Computer Sense. "Basically, most people still don't know what a machine can do, so they're extremely vulnerable to this kind of hard sell. The image that has been planted in their heads is that a computer will change their lives. All they have to do is shell out $5,000, hit a button, and—presto!—their work is easier, they get a raise, and their kid makes Phi Beta Kappa."

Karasik says many people feel they're just not going to be "with it" if they don't have a computer. A former Wall Street lawyer, he quit his job several years ago when he realized

NSTRUMENTS ''PUTER.''



BEING DEPRIVED OF HIS COMPUTER IS ONE OF THE WORST PUNISHMENTS FOR MATTHEW DAVID.

''I told her, 'Mom, there's nothing to be

computers were "hot items." Now he sells them to everyone from Moonies to Franciscan friars (who brought them down to Bolivia to organize their baptismal records).

"Computers are very status-y," he says. "Today you can't go to a party or a business function without someone bringing up the subject. Recently I went to my cabin in a remote part of Massachusetts to escape it all, and the farmers were sitting around comparing their disc-drive capabilities."

BECAUSE THE COMPUTER IS FAST BECOMING A STATUS item, the question after "Do you have a machine?" is inevitably "What kind is it?" As Steve Ditlea, author of *The Computer User's Handbook,* puts it, "the difference between an Apple and a Commodore is the difference between a Corvette and a Ford. They appeal to totally opposite personalities."

When you buy a machine, you are being admitted into a specific "universe" that has its own support groups, software, and publications. One man likened getting into an unsuitable universe to being admitted to the wrong college. "Buying an I.B.M. instead of an Apple," he says, "is like winding up at Harvard when your heart belongs at Berkeley."

Business executives are particularly vulnerable to the lure of computer status. "It's added a whole new dimension to the concept of climbing up the corporate ladder," says Charles Gajeway, an assistant vice-president of corporate budgeting at Merrill Lynch. "A lot of people are measuring their progress by whether or not they get a computer. They figure, 'Well, I must be very important, because my boss just bought me a $10,000 machine!' "

While Gajeway persuaded his boss to get him an Apple II Plus system, he quickly discovered some built-in pitfalls. "The more work I was doing," he says, "the more I was getting." At one point, he was involved in so many projects he wound up lugging the Apple home every night at rush hour on the Long Island Rail Road.

Still, Gajeway loves working on the computer, as do most recent converts. "It's just so fascinating," says Elliott Hurwitz, assistant professor of information systems at New York University. A few years ago, Hurwitz was a full-time fashion photographer. "If anyone had told me I would give up my work to teach computing," he says, "I would have laughed in their face. Here I was, making great money and traveling all over the world with beautiful women. But I just got hooked on my computer. I tell you, nothing can beat it."

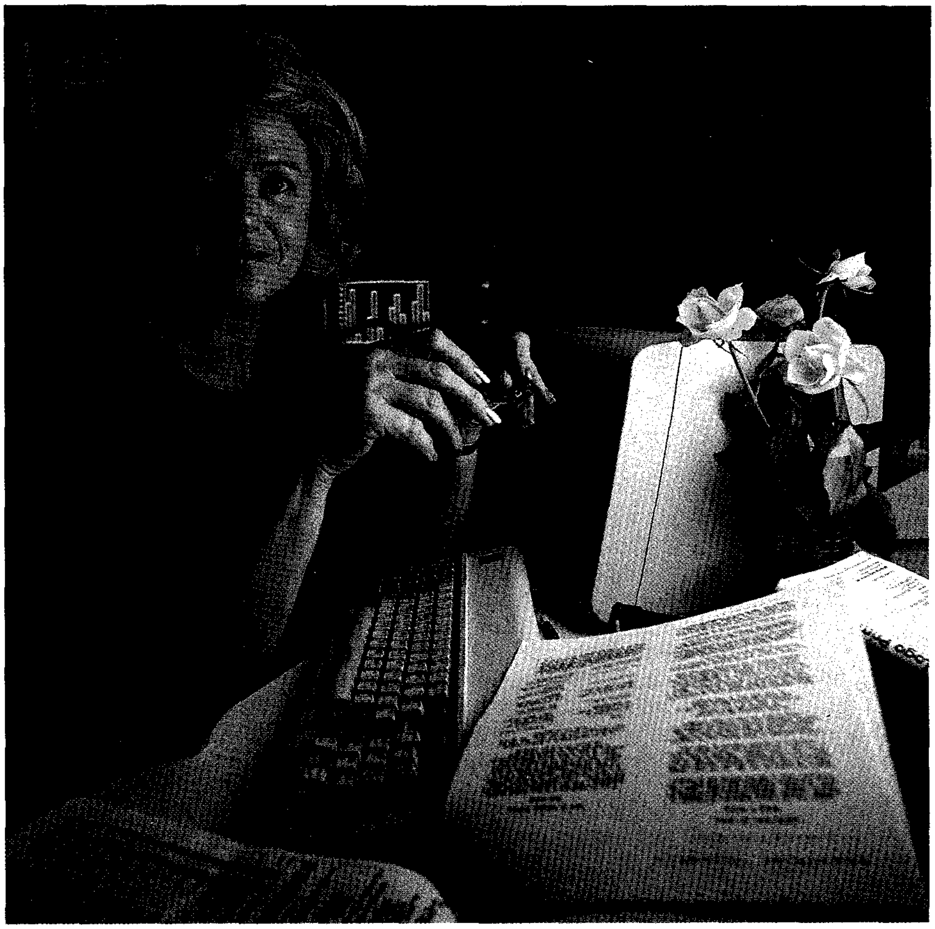
"I THINK I'VE GOT COMPUTER SICKNESS," SAYS NINE-YEAR old Matthew Bolton, staring at the green lights on his I.B.M. P.C. "The machine makes these funny noises when I load up the disc drives, and I can't get the sounds out of my head. I'm at school and I hear the computer. I'm playing outside and I hear the computer." He covers his ears with his hands. "Oh no!" he moans. "Here it goes.

"Actually, it's kind of a neat sound," he says, uncovering his ears and getting down to the business of playing Attack Bass. "Imitating the computer is my favorite thing next to imitating Jabba the Hutt from *Return of the Jedi.*"

A fourth-grade student at P.S. 39, Matthew lives with his parents and two younger sisters in Brooklyn. His father, Frank Bolton, is a sales representative for a publishing company that produces high-school and college yearbooks. Frank bought the computer a year ago to help alleviate some of the repetitive tasks in his work, such as typing individual contracts for high schools. "It used to take me an hour per contract," he says. "Now I have a standard form that the computer prints out. It's cut my work load by about 70 percent."

A tall, handsome man with pale skin and a gray-streaked beard, he sits at the kitchen table comforting Jane, age two, who has just tripped over a plastic ball. A few yards away, his wife, Barbara, an active member of the La Leche League, is counseling a woman over the phone about breast-feeding, while attempting to make meat loaf for dinner. "Another reason I got the computer," Frank adds, "is to give my family a sense of security about the future. In ten years the world is going to be a different place. If anything should ever happen with my job, I don't want to be middle-aged and outdated."

The computer, an I.B.M. P.C., is the most expensive thing in the Bolton household. The family's narrow, three-story brownstone is modestly decorated. The tattered couch is partially camouflaged by a blanket, and some of the walls are papered with crayon drawings and photographs of the chil-



HER COMPUTER GIVES EDIE WINDSOR ''INSTANT INTIMACY.''

frightened about. It's a friendly machine.' "

dren. Upstairs, Matthew's bedroom is separated from his sister's by a bookshelf. It is filled with games and toys. Except for the items related to Conan the Barbarian, most of them are futuristic. There are models of the Millennium Falcon, the Death Star, and LEGO's Galaxy Explorer. *Star Wars* is Matthew's favorite movie, and his conversation is littered with references to laser guns and hyperspace.

Next to the high-tech imagery of *Star Wars*, the Boltons' computer, located on the third floor, seems almost ordinary. And for Matthew, it actually is. Unlike many adults, who are at first intimidated by computers, Matthew, who was coached by his father, learned word processing in two weeks. He loads up the disc drives with the nonchalance of someone switching on a toaster-oven. He refers to the operation as "playing the computer."

Now Matthew, an excellent student, does most of his written homework on the machine. "It's really fun," he says, stroking a few keys to reveal a four-page report on Robin Hood. "The biggest problem was learning how to type. I still can't do it very well, but the computer corrects all my mistakes, so it doesn't really matter. I'm the only kid in my class who uses a computer, so my homework always looks neater than everybody else's."

The computer also gives Matthew more free time. "Let's say I have an especially difficult spelling assignment," he explains. "In the old days, I'd have to use a pencil and paper to write down the words. Say I wrote 'atomic,' 'continent,' and 'exploration,' and then I forgot to include 'committee.' I'd have to erase everything. In the meantime, I'd probably be making ugly marks on the paper and maybe even ripping it. Say I left out something after I'd already written 30 spelling words. Can you imagine the mess? Now watch this." Using his index fingers he types up a column of words, intentionally omitting "committee." Then, moving down the other words with the touch of a key, he inserts "committee" in its proper place. "I don't know how kids survive without this," he says.

INITIALLY, BARBARA BOLTON WAS AFRAID MATTHEW would become addicted to the computer. "I had visions of my son hooked up to a machine," she says. While Matthew is in no danger of becoming a computer junkie, the I.B.M. plays a powerful role in his life. His schedule goes something like this: "I often get up at six and play the computer," Matthew says. "Then I go to school, get home at three, and play the computer. Then I do my homework on the computer, read my *Mads*, eat dinner, practice piano, and play the computer. The reason I can fit everything in so well is that I hardly ever watch TV. Kids who do that are very boring."

For the past three months, Matthew has been designing a fantasy game modeled on Dungeons & Dragons. "Since I've got a computer and can print out the instructions," he says, "I'm thinking of selling my version of the game to my friends for $12."

Matthew has also come up with some elementary programs, including one he created with his father to help his sister Lizzie with her arithmetic. "It's called 'Liz-Ad,' " he says, calling his sister to come upstairs. Although Lizzie is practicing "The Seesaw" on a battered upright piano, she quickly rushes up the stairs. She is five years old, with bright-blue eyes and wispy blond hair. "I use the computer, too," she says, tugging at the hem of her jumper.

"She does not," Matthew says. "The last time Lizzie was upstairs I saw her waving a fairy wand over the machine," he says. "I had to tell her to leave in order to protect the computer from sparkles." Matthew turns to his sister. "Okay, Lizzie, this is an important test. How much is two and two?"

"Three," she says.

Matthew hits his forehead with the palm of his hand. "You can go now, Lizzie," he says. Lizzie disappears downstairs.

Luckily, Matthew has been more successful in teaching word processing to his mother. Lessons are scheduled every Monday evening from 8 to 8:30. "She is doing very well," Matthew says. "Even though Mom could already type, she was a little scared of the machine. I told her, 'Mom, there's nothing to be frightened about. It's not like *Superman III*, where this big hand comes out of a computer. It's just a nice, friendly machine.' "

Right now, Matthew is a little worried because his family just bought a summer house and he doesn't know if he can bring the computer. "I had no one to play with this past summer," he says, "and the computer was a real help. My best friend went to Canada, and my second-best friend didn't have time to see me, because he was busy switching from his mother's house to his father's house. So I'd come up here and draw pictures and create my fantasy game.

"But something awful may happen," Matthew says. "My best friend might move away." He looks sad for a moment, and then his face brightens. "Maybe we can get some equipment so we can talk to one another on the computer. Maybe in a couple of years I'll even be able to see my friend on the computer monitor, so it won't matter where he moves.

"By the way," Matthew whispers, "I wouldn't mention this to anybody else, but there is secret stuff inside this machine. It's so top-secret that if it ever got out it would change the shape of the universe."

"Matthew," his mother says, "time to practice piano."

THERE IS A CURRENT TV COMMERCIAL THAT SHOWS a young girl leading her father by the hand into a computer store. This is typical of the kind of parent-child role reversal that is now taking place. "Whether we like it or not, the future generation is assuming more control than ever," says Karen Dubinsky, an associate director at Dunham & Marcus, a consulting firm that helps companies make the move to high tech. "Children learn about computers in school and then go home and tell their parents what machine to buy. Since the parents don't want their kids to know more than they do, they get a computer so they won't be accused of being 'obsolete.' "

Stan Goldberg, who teaches computer seminars on the Upper West Side, agrees. "A lot of people who take my classes tell me they have to learn computers in order to relate to their kids," he says. "Remember how parents went crazy when the schools introduced new math? Well, that was *nothing* compared to this."

Computer panic recently caused one mother to wonder if her two-year-old son was going to be "illiterate" because he didn't have his own machine. "A friend told me I was really being negligent," she says. "I read my kid books, take him to Toddler Tumbling, and make sure he gets plenty of fresh air. Now do I have to worry he's going to flunk out of nursery school because he doesn't have a computer?"

For some parents, a more valid concern is whether older children will become addicted to computer games. Every Saturday, Leigh's Computers, on East 85th Street, is jammed with kids, mostly boys between the ages of seven and fourteen. "They come with their father's credit cards and charge hundreds of dollars' worth of games," says assistant manager Joe Cataudella. "These kids spend like crazy. I think we've got a corner on all the bar mitzvah money on the Upper East Side."

Though some children spend all their free time playing games on computers, others take their machines very seri-

"A computer," says Paul, "doesn't try to

ously. Some might say too seriously. At the Spence School, students from first grade are taught courses in microcomputing. "It's an important part of the curriculum, just like English and math," explains Christopher York, director of the computer center. York says there is a lot of parental pressure on private schools to get computers. "No one wants their child to be left behind," he says.

But there are some parents who are getting fed up with all this emphasis on computer education. "I went to a parent-teacher conference last week," says psychotherapist Joe Wysong, editor of the *Gestalt Journal,* "and the teacher wanted to know why I didn't let my daughter use my computer. I told her my daughter didn't care about the computer. What she wanted to do was write a paper and then using some of the special features of my machine have it proofread, complete with a spelling and grammatical check. I don't want my child to be just a sophisticated computer operator. I want my child to write and spell."

THERE WAS A TIME WHEN PAUL SOMERSON AND HIS girlfriend, Terry, enjoyed doing things together. They liked to cook, go bike riding through Central Park, and spend Saturday evenings in bed with the Sunday *Times* crossword puzzle.

Now the puzzle remains untouched, and Paul can't remember the last time he cooked dinner. These days he eats a lot of take-out Chinese food. Though he and Terry live together in a one-bedroom walk-up on a tree-lined block off Columbus Avenue, he doesn't know what she does, because he rarely sees her. He does know that their relationship has been rocky. Paul suspects the reason may be that he spends nineteen hours a day in front of a computer. "I guess it's totally screwed up our relationship," he says. "It's painful for me to admit this, but now that I have an I.B.M. P.C. it's hard to fit Terry—or anything else—into my life."

Paul says he would like to move, but at 34 he has yet to accumulate the money to buy a co-op. Like many young professionals who anticipate the jump to a better apartment, he has done little to decorate his current one. There is a brown couch, a rya rug, a few dried flowers in a vase, and several mismatched lamps. On the opposite side of the room, segregated from the I.B.M. P.C., is an I.B.M. Correcting Selectric II typewriter. It is covered by a thin layer of dust.

Paul has lived with Terry for approximately three years. He says it might be longer, but since he has been involved with the computer he has lost track of time. They met while they worked at Arno Press, a division of the New York Times Corporation. She was a book editor, and he marketed such items as mugs, T-shirts, and cheese boards emblazoned with the *Times* logo.

When Arno Press folded, in 1982, he was awarded an $8,000 severance check. Paul decided he would buy a computer and work on the novel he had started eight years before. "I kept reading how the machine had altered people's lives and how it increased their productivity," he says. "My plan was to learn word processing, finish my novel, and make enough money to buy a new place and a car."

That was a year ago, and Paul has slightly amended his agenda. While he still wants the apartment and the car, he hasn't touched the novel since he bought the computer. Paul discovered that playing with the machine turned out to be more fascinating than writing on it. "I was just hypnotized by the thing," he says. "I would get up in the morning, run over to the computer, and do it until I dropped. Initially it was difficult to operate, and the I.B.M. manual was practically indecipherable. No matter what they tell you in the store, you need a ton of information before you can put a computer through its paces. Very often, it doesn't work exactly right, and you have to fiddle with it. Before you know it, five hours have gone by."

Since Terry wasn't interested in computers, she couldn't share Paul's triumph at conquering word processing or his frustration at dealing with programs that didn't work. Eager to get feedback from other computer owners, he joined the I.B.M. Users' Group. Today, its members are among his best friends. In fact, they may be his only friends. Paul admits he finds it difficult to carry on conversations with people who don't know anything about computers.

"The minute I start to talk they get this blank look in their eyes," he says. "These days, you can really separate people into two groups: those who own computers and those who don't."

Paul has found the users' group to be an excellent source of contacts. Much like a country club, it gives him the opportunity to socialize with those who have similar interests or, as Paul says, "people like me. I guess there's a certain snob appeal about it. But I.B.M. is different from the other computers, because it costs a little more. It appeals to those who realize there are other cars as good as the BMW, but they still buy the BMW, because they like the name. I.B.M. stands for quality."

Through a member of the users' group, Paul got a job as an editor of *PC,* a magazine geared to I.B.M. owners. Since he was already spending all day at his computer, it offered him a salary for doing essentially the same thing. "It's just like Candyland over there," he says, his eyes gleaming. "My office is filled with P.C.'s and boxes of software, and every day the mailman drops new toys on my desk." He rubs his hands together and grins.

Unfortunately, Paul is not going to get rich on his modest editor's salary. Still, he refuses to give up his dream of a better life. "I've always been a hustler," he says. "When I was in college, I ran a pinball business and made so much money I bought myself a Porsche." With the same entrepreneurial spirit, Paul has formed his own publishing company with another member of the I.B.M. Users' Group. His partner, Steve Manes, used to write screenplays and children's books until he purchased an I.B.M. P.C. Now he writes about computers.

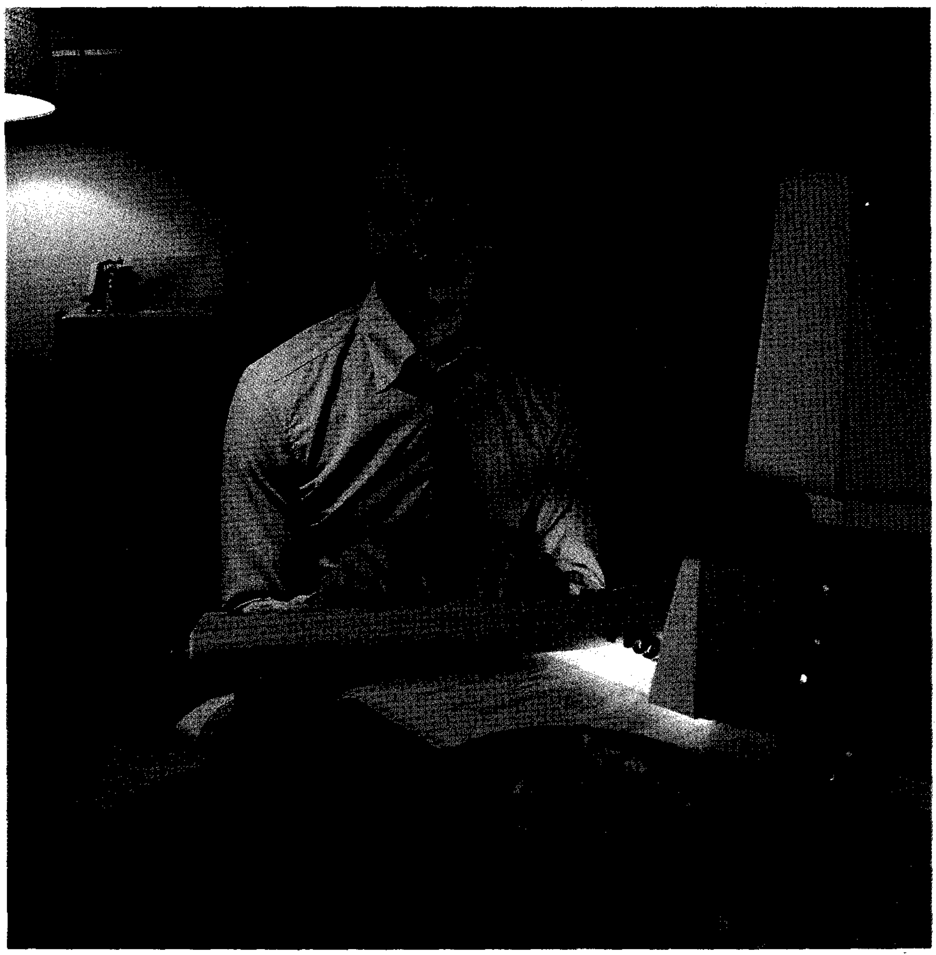
"There's a desperate need for literate computer manuals," Paul says. "I know a writer who just got paid $1.3 million for producing one book. I wanted to get in on the action, so I contacted this hotshot computer agent, and within several weeks we had contracts for thirteen books. Man, it's like the California gold rush for writers." He pats the top of his I.B.M. "This little thing is gonna make me rich."

SINCE PAUL WORKS ALL DAY AT *PC* MAGAZINE AND then spends his evenings organizing the computer books, he has little time for Terry. "I care about her," he says, "but I'm totally gripped by computer fever. Sure I feel guilty about spending more time with a machine than with her, but I simply can't say no to the computer."

Part of the problem, Paul says, is that the computer fulfills most of his needs. "When I wanted to be creative, I used to cook, play the guitar, and do graphics. Now I can make the computer play music and produce fantastic pictures. Unfortunately, it doesn't know how to cook . . . yet. That's one of the problems of this machine. It's so seductive. It practically grabs you by the shirt and says, 'Look at all this neat stuff I'm capable of doing. Spend more time with me. I'll give you anything you want.' "

Paul is beginning to think the computer may even be better

get the best of you, like most New Yorkers."



PAUL SOMERSON IS "TOTALLY GRIPPED BY COMPUTER FEVER."

than people. "A computer is not Machiavellian," he says. "It's not scheming. It doesn't try to get the best of you, like most New Yorkers. It's flawless and patient. If you do something wrong ten times, it won't get mad at you. It doesn't quarrel with you irrationally. It doesn't mind being awakened at 3 A.M. It's always there.

"It's also improved my writing ability," he says. "I've always been a perfectionist. The first paragraph had to be letter-perfect before I could go on to the second. As a result, I'd find myself sitting in a field of crumpled-up papers. I would do idiotic things like retype an entire page because I wanted to change a word. Now I can push a button and my printer types 55 characters a second, typewriter-quality. A computer handles the nuisance work of writing so adroitly that I can't believe there are people who still use typewriters. I can't believe Dickens actually wrote with a quill pen. You have to wonder what Shakespeare would have accomplished if he'd owned a word processor."

Sometimes Paul gets depressed when he realizes he hasn't done anything on his novel. "Every so often I stare at the machine and ask, 'What do I want out of this thing?' " he says. But then Paul thinks about the possibility of a new apartment and car and he knows exactly what he wants. It's the American Dream. "And I think this little baby is going to do it for me. With a little entrepreneurial hustle, you can make a fortune. But a lot of people are not going to make it, because they don't have vision, or else they're involved in a time-consuming relationship."

As for Paul and Terry, things are improving. She got a job as an editor of *Computing Physician* and now travels around the country reporting on technology conventions. "Terry is really getting to like the machine," Paul says.

Paul moves his chair closer to his I.B.M. and brushes an invisible speck of dirt from one of its keys. "I'm really looking forward to the day when Terry gets her own computer," he says. "Then she could sit in one corner of the room and I could sit in the other. Gosh, that would be perfect."

NOT SINCE THE ADVENT OF the telephone have people experienced such a totally new method of relating to one another. While the idea of reaching out and accessing someone through a machine seems odd and perhaps a bit silly, experts say it is not a fad. "This is a whole lot bigger than the C.B.-radio craze," says Jim Chposky, a contributing editor of *List,* a computer magazine. "With my modem, I can talk to complete strangers and feel a real technological brotherhood. It's bringing all sorts of people together like never before."

Chposky believes it may also help narrow the generation gap. "My daughter's boyfriend is a real techie, so we get along terrifically," he says. "He's a great kid. I've never met him, but we talk on our computers."

While the computer can sometimes lead to social isolation, it just as often has the opposite effect. A recent monthly meeting of the New York Personal Computer Club brought several hundred people together to share information about their machines. Organized by Dr. Eric Jaffe, a hematologist at Cornell Medical Center, it was structured like an old-fashioned town meeting. People stood up and shouted out questions, while others shouted back answers. During a twenty-minute break, there was a great deal of socializing and exchanging of business cards. The atmosphere was one of warmth and an almost unbelievable friendliness. Said one middle-aged man wearing a tie-dyed headband, "I haven't experienced this kind of good feeling since the march on Washington in 1970."

For someone like Edie Windsor, who is 54 years old, the computer club has brought "tremendous joy." A retired I.B.M. executive, Windsor says she didn't want to be just another person who spent her winters in the South and her summers in the Hamptons. She first bought an I.B.M. P.C. to track her investments, and later joined the computer club. "It's given me so many new friends whose ages span 30, 40 years," she says. "It's changed my whole definition of a peer group. Now a peer is someone who shares my love of computers." Windsor believes having a machine is ideal for retired people. "It gives you the feeling you're still in touch with what's going on out there. You turn on the computer and you've got instant intimacy."

Sometimes it may even get *too* intimate. Psychotherapist Joe Wysong says he frequently tunes into "Human Sexuality," a program on CompuServe conducted by New York psychologists Martha and Howard Lewis. Once a week, Wysong explains, an anonymous person asks a question on his com-

Five years ago, Isaac Ellis could barely

puter and the psychologists will come up with the answer, normally within 48 hours.

"Usually it's real basic stuff like 'Is it okay to masturbate?' " Wysong says. "But a few weeks ago a man wrote in about his problem with chordee, a congenital muscle disorder of the penis. In that case, they took longer to come up with the answer."

And then there is Eliza. Based on studies conducted by M.I.T. research psychologist Joseph Weisenbaum, Eliza is a computer program that acts like a therapist. It sells at Radio Shack for $5.25. Explains Wysong, "You turn it on and it says, 'Hello. What do you want to talk about today?' If you say, 'I'd like to talk about my mother,' it will say, 'Why do you want to talk about your mother?' Now, if you throw it a left curve and say, 'I want to talk about my mother because she killed my father,' it will give a useless response. But otherwise the little sucker does therapy."

FIVE YEARS AGO, ISAAC ELLIS, 34, COULD BARELY read or write. He had been a drug addict and an alcoholic for nearly fifteen years. "I felt pretty low about myself," he says. "Sometimes I would dream about having a desk job and wearing nice clothes to work. But being that my education was so poor, I figured I'd never get a chance to do anything except hang out on the street."

Today, Isaac works for Playing to Win, a nonprofit organization that promotes computer use for the socially handicapped. Isaac says he hasn't used drugs since he got involved with computers. "I don't even think about them anymore," he says. "My mind is too filled with learning things." Right now, Isaac is trying to pass his high-school-equivalency test with the aid of educational software packages.

"They're kind of like computer games," he explains, "except you have to get the math problems right before the bombs strike." If Isaac can get his high-school diploma, he would like to go to college. He doesn't know where he would go, or if he could afford it, but he plans to major in computer science. "My dream is to become a computer programmer," he says.

Playing to Win was established three years ago by Antonia Stone, a former chairman of the math department at Columbia Grammar and Preparatory School. Intrigued by the idea of using the latest technology to stimulate learning among the disadvantaged, she raised enough money to open a computer center in East Harlem. Formerly the home of a Puerto Rican cultural center, the building is covered with graffiti. On a wall painting near the entrance to Playing to Win, someone has written out "$E=mc^2$." Downstairs, the center's twenty computers are lined up in a damp basement. Under flickering fluorescent lights, Isaac teaches several young girls how to play Beat the Clock, a software program designed to improve their math skills.

"A lot of people who come to the center are scared of the machines," he says. "I can relate to that. Up until a few years ago I had never even heard of computers. I had just heard about TV's and stereos. When I finally got up close to one, it looked so hard I figured you probably had to be a scientist in order to run it."

Isaac's biggest problem in learning how to use the machine was his inability to read the directions. "There were these flashing green words that I couldn't understand," he says, "and I started to get nervous, like when I was back in school."

The third child in a family of eleven, Isaac, who was raised in Brooklyn, dropped out of high school in the tenth grade. "I could never figure out how I got promoted," he says. "I couldn't add or subtract, and I never knew what the teachers were writing on the board. I don't think I ever passed a test. But every year I'd get moved up with the rest of my class. That made me feel good, because it's nice to be included, but deep down I was scared, because I wasn't learning anything. By the time I reached tenth grade, I said, 'Enough of this,' and I just got up and quit."

From high school, Isaac joined the Job Corps and got training as a glazier. "I still wanted to get educated," he says, "but fixing windows wasn't exactly what I had in mind." Neither were any of his subsequent jobs, including working as a welder at the Brooklyn Navy Yard and doing highway construction. Meanwhile, Isaac started to get heavily involved with drugs, mostly heroin and cocaine. "Basically I was living on public assistance," he says, "and doing almost anything to get high."

At Phoenix House, where Isaac lived for two years, he began to realize there were other options. As part of the program, he spent three hours a day at the Fortune Society, an organization that tutors ex-offenders. There he met Antonia Stone, who was looking for volunteers to help her run a computer facility at Spofford Juvenile Center. "When Toni asked if I was interested," Isaac says, "I told her computers were too high above my head. Then she explained there would be a three-month training period and that she would pick out the best students.

"I wanted to do it, but I was scared. At that point, I hadn't been using drugs for about a year, but I was still feeling low about myself. Finally I said, 'Isaac, after fifteen years you're finally clean. If you can beat drugs, you can learn a computer!' "

With Stone's help, Isaac advanced from playing games on the machine to learning simple programming. "It was real embarrassing," he says. "Whenever I would make a mistake, the computer would tell me, 'Wrong! Do that again!' I was afraid people were going to laugh at me. Then I began to realize it didn't matter if I made mistakes, because it wasn't like school, where everyone knew your grade. It was just me and the machine. So I kept on working, and at the end of the three months Toni selected me." Isaac smiles. "At first I was real happy," he says, "and then when I realized where I was going, I said, 'Hey, wait a minute!' "

LOCATED IN THE SOUTH BRONX, SPOFFORD JUVENILE Center houses 200 adolescents awaiting trial for serious crimes. "I remember going in there with my Commodore computer," Isaac says, "and wondering if it was going to get thrown at me. I thought the kids would be real hostile, but they loved the machines." Using educational programs that Stone helped develop, Isaac taught the teenagers how to use the computers. "Even though they were learning spelling and math," he says, "they didn't seem to mind. Several of the kids went on to pass their high-school-equivalency tests, and that gave me a lot of hope about my own future."

Isaac worked at Spofford for four months and then returned to manage the computer center at the Fortune Society. When Stone received funding to open the Playing to Win Computer Center, she asked Isaac to join her. "It was like a dream come true," he says. "When people first come in here, they don't know anything about computers. So I start them off by looking at the outside of the machine. I run their hands over the top. I show them what the disc drive does, and then I explain about the programs themselves. Each time I give them a little bit more information, until they feel comfortable."

Isaac says senior citizens are often quite intimidated when they are first introduced to computers. "A lot of the elderly

read. Now he teaches people computer use.

FOR FORMER DRUG ADDICT ISAAC ELLIS, WORKING AT THE PLAYING TO WIN COMPUTER CENTER . . .

females treat it like something from outer space," he says. "When we had our offices at the community center, I used to wheel it in the room and just leave it there, hoping someone might get curious. But they just sat in their chairs and stared. Finally one female got up and said, 'What's in that box?' I said, 'It's a computer. Do you want to hear more about it?' She said, 'No,' and sat down with her friends. Several hours later, she was back, touching it. She said, 'I think I'm ready now.' So we rapped about computers for about an hour. Now she comes in here every day and brings her friends. She calls it 'her' machine."

. . . IS "A DREAM COME TRUE."

Isaac points to five women huddled around an Apple. They are playing a game called Once Around, in which players must solve a math problem in order to advance. Isaac says they frequently get so involved with the game they refuse to break for lunch.

"They're supposed to go back to the community center at noon and have something to eat," Isaac says, "but they practically beg me to let them stay. They really love the computer. One woman told me, 'All I used to have in my life was the soaps, but now I feel like I've got something important to do!' "

Isaac excuses himself and picks up the telephone. He is trying to put together a bowling game for Saturday night. "Most of my old friends are still on the street, and they don't want to hear about computers," he says. "But that's okay. Deep inside I feel different. When I was doing drugs, I didn't have trust in myself and no one trusted me. Today, I've got a lot of responsibilities."

He leans back in his chair and bends a paper clip into a clover shape. "Sometimes I wonder what other people are doing with their computers," he says. "I think they may be doing a lot of other different things than me. I worry that if I ever got to college that maybe my experience with the machines wouldn't count." He throws the paper clip into the wastepaper basket.

An elderly woman with plastic curlers in her hair pulls herself up from a chair and walks away from her Apple.

"I'll be back," she says to Isaac.

"I'll be here," he says. ■

STICKY QUESTIONS FOR JESSE JACKSON

By Lally Weymouth

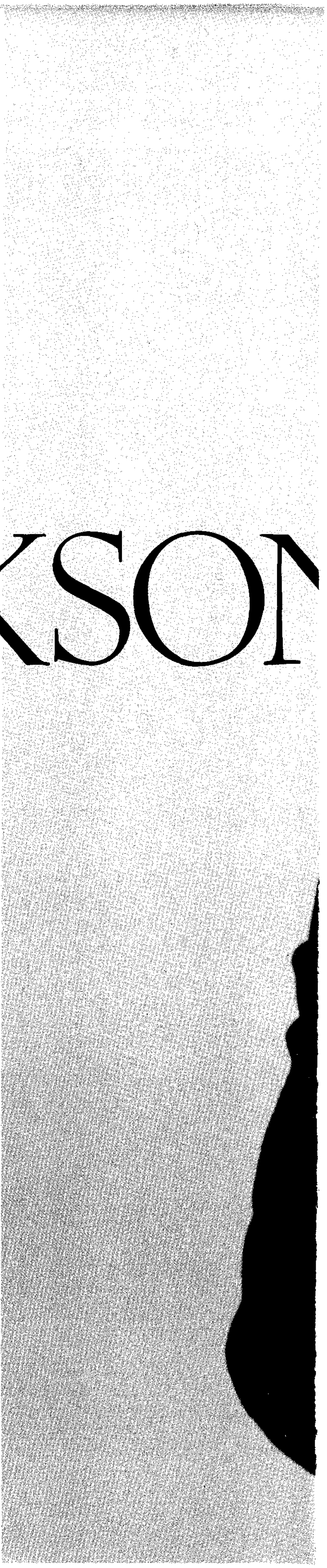
Since entering the Democratic race for president, the Reverend Jesse Jackson has been acclaimed a brilliant orator, "the best in the country, along with the president," says Arthur Schlesinger Jr. By speaking up for the "Rainbow Coalition," his claimed constituency of minorities and women, Jackson has forced the Democrats to turn their attention from Reagan's issues—budget cuts, the economy, and defense—to the plight of the poor and the dispossessed. Yet, his exciting rhetoric has obscured questions about Jackson's candidacy, his past activities, and his change of position on key issues, such as abortion and Israel. I put some of those questions to him recently during a long conversation in Washington.

Lally Weymouth: Martin Luther King Jr. had a vision of a broad-based coalition that would include whites and achieve its goals through nonviolent action. Do you have a vision of working with whites?

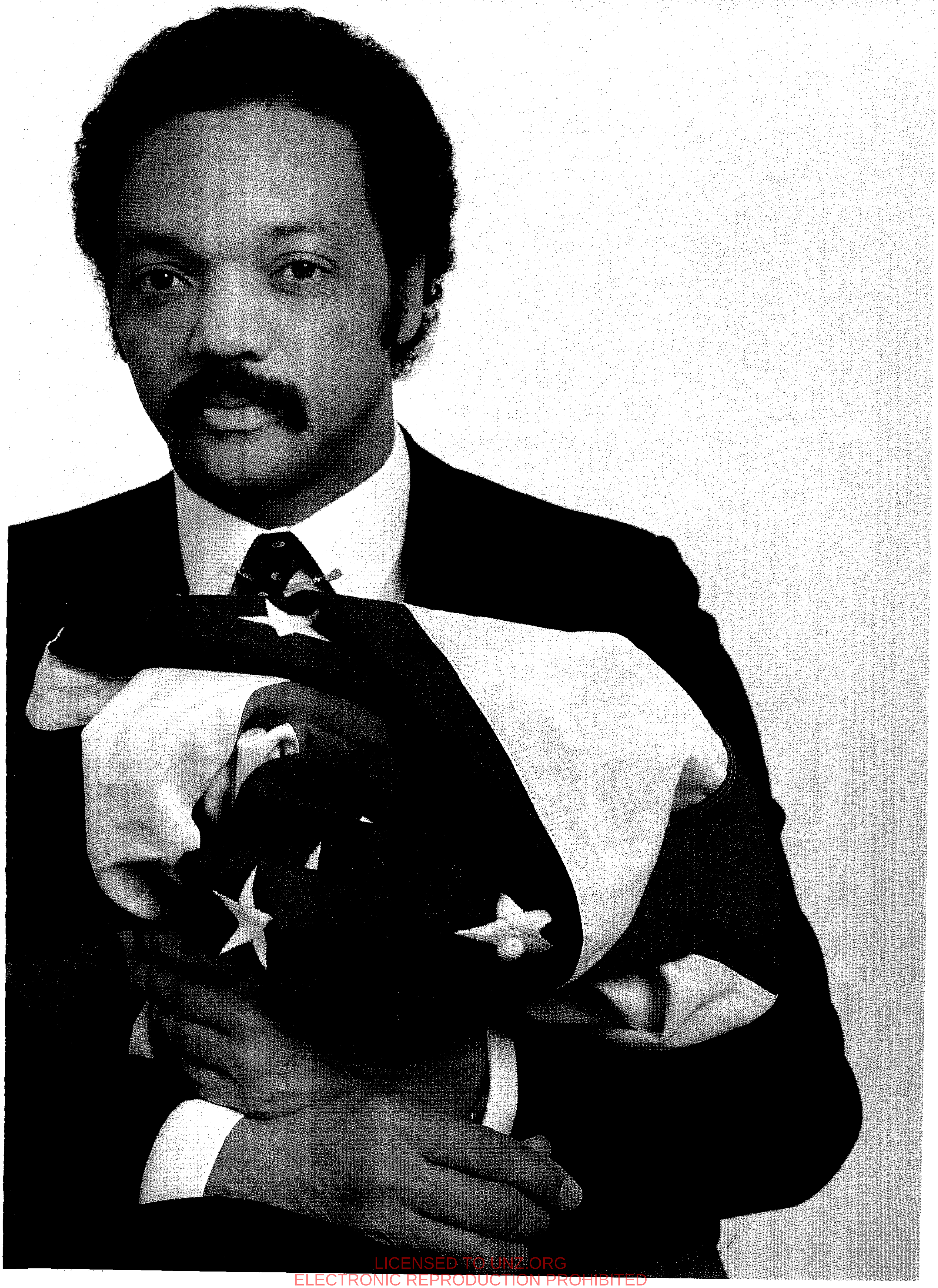
Jesse Jackson: I have a great desire and a great ability to work with white people. The historical fact is that blacks and Hispanics vote for whites; the whites tend not to vote for blacks. So whites must pass the character test of reciprocal voting. I have no problem accepting white Democrats; I hope they will have no problem accepting me, because I bring a contribution to the arrangement: more voters, loyal voters, revived interest. We're clear on the fact that the American Rainbow must have all of the colors in it and no longer punish anybody because of their race, their sex, or their religion.

Q: Since only 9 percent of the vote is black, you've got to figure out a way to reach the white vote, if you're serious about being a national candidate.

A: You're right, and that's why someone like Ramsey Clark is a member of



Photographed by Andy Levin/Black Star.

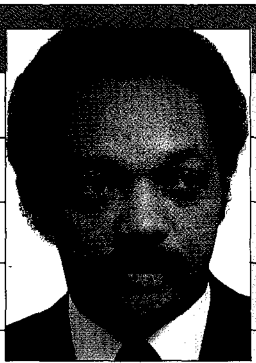


our steering committee, one of our earliest endorsers. Barry Commoner spoke at our opening, and he'll travel with me sometimes. We're reaching out to all of America. This is not a black campaign.

Q: Is your candidacy a Black Power campaign, an effort to organize the poor against the rich?

A: Of course it's not, of course it's not. No more than Mondale's is a white-power campaign, or Glenn's is a white-power campaign. I don't think they're running race-oriented campaigns, and I'm not running a race-oriented campaign. We're not talking so much about a black campaign as we're talking about American life from the black perspective. That's the perspective of the rejected, that's the perspective of the oppressed, that's the perspective of living without protection of law, and that's the perspective of women, of Hispanics, of Asians, and Indians, and children. We're bringing to bear the experience of black America into politics as we brought it in music, in art, in culture. Black musicians don't play a different kind of piano from whites; we do bring an experience to the keyboard that *sounds* a bit different.

'We're bringing the experience of black America into politics as we brought it into music, into art, and into culture.'



Q: The Rainbow Coalition—who says the Hispanics and the blacks are going to see eye to eye and agree that you'll represent them?

A: We will grow in our appreciation of our mutual interests. Blacks and Hispanics have suffered the same indignities because of race and color and caste and economic barriers, and so we're learning to live together, along with the Indians and Asian-Americans and gays, women, young people, peace activists, environmentalists. We are learning how our mutual interests converge. All of us are locked out of the elite circle. Now that all of us have the right to vote, we must exercise it. Furthermore, we can survive without each other, but we cannot win without each other. So we are now learning to live together.

Q: Do you ultimately see a reconciliation between blacks and whites?

A: Of course I do. We're running a redemptive campaign. Matter of fact, blacks and whites and Hispanics and women are working together *in* the campaign.

Q: Are a lot of whites working in your campaign?

A: Sure they are. We don't have a running count. We've got whites on our staff. Don't be surprised at the level of participation in our campaign by peace activists and environmentalists and women.

Q: The media have been concentrating on your registration of new black voters and the possibility that these new voters could win the next election for the Democratic party. Do you think that you may also set off a *white* registration campaign by people who are afraid of you and don't want anything to do with you?

A: I think it's unfair to assume that white people are so timid that they cannot respond to my appeal to them to do justice and to make room for their companions who are black or Hispanic. Carter and Mondale were not terrified when I traveled to 29 states and 82 cities for them. They were not terrified then, and I don't see why they'd be terrified now. The fears that were projected as we marched to get public accommodations proved to be unfounded. The fears that whites projected when blacks got the right to vote were unfounded fears. The fears about blacks' having access to open housing were unfounded fears. Any feelings that express fear grow out of a lack of contact. And that's why we must have more contact, because when we talk together and share together and act together, we become comfortable with each other, and we win together. . . . See, I have reason to believe that when the press assumes that whites will not vote for blacks that's being unfair to white people. Even though a lot of whites don't vote for blacks, they're going to learn to do so out of self-interest. After all, if they want to deal with the candidate that's going to confront plant closings, I'm the best candidate. If the poor want to get back on America's agenda and if they want somebody to challenge trade unions and their discriminatory patterns and corporations, they're going to gravitate to this leadership. So the litmus test is going to be service and positions on critical issues.

Q: How do you explain why many leading blacks are not supporting your candidacy?

A: There are many more who are. They're just exercising their democratic option.

Q: You say it's imperative for you to run and win. Why don't other black leaders see it that way?

A: Some flowers bloom late. Maynard Jackson endorsed me last month. One can say, "Why didn't he do it a month before? He's diddling time."

Q: What do you say about black leaders like Andy Young and Coretta Scott King and others who either endorsed Mondale or are lukewarm to your candidacy?

A: I say so far Andy has not endorsed anybody. Ken Gibson endorsed me, and so did Marion Berry and Dick Hatcher and "Dutch" Morial and most of the members of the Congressional Black Caucus and, polls show, most black people.

Q: Looking at the voting figures, it appears that the success of your campaign depends a lot on your success with women.

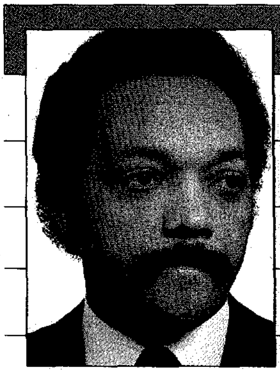
A: It does. The success of the Democratic party depends upon women. The success of the nation depends upon women. As a matter of fact, the success of the human species—I mean, let's take this to its proper conclusion—depends upon women. [Laughs.] If Mrs. Indira Gandhi can run India—a nation of 700-million people, three times more than this nation, with far fewer resources—and Mrs. Golda Meir can guide Israel through war, and Mrs. Thatcher can run Britain, clearly women can run this country. There are now women in Congress, the Senate, the Supreme Court. And we just simply must destroy the remaining remnants of negative, unfounded thought that would limit the participation of women and those who've been locked out.

Q: Many of those key women voters are white.

A: That's right. Most of them.

Q: What do you have to offer women? After all, your anti-abortion stand was very unpalatable to a lot of women. Why should women vote for you over Mondale?

A: First of all, I must assume that women will be as fair toward a man as they expect men to be toward them. Secondly, I'd expect women to be as fair toward me as I am toward them. What I have to offer women is a challenge to the Democratic party that will make room for them to fit at every level, and to therefore achieve self-determination. I'm willing to challenge the party to make room for women—not just embellish the positions of women but empower them. I'm willing to challenge the labor unions that engage in restriction of trade training for women to make room



'I'll challenge the party to make room for women—not just embellish the positions of women but empower them.'

for women who are locked out. I'm willing to fight to get the Equal Rights Amendment put in its proper perspective and passed. I'm willing to put a woman on the ticket as vice-president. I'm willing to argue publicly why that is a logical and a proper thing to do in 1984. And so I have more to offer women as a candidate than the other candidates do. On the question of abortion, I take the position that as a matter of law women must have their freedom of choice protected—that is the law, and I would not attempt to repeal that law.

Q: But you didn't always take that position.

A: Well, I've grown. I've matured. When you get older, you know, you grow or you rot. I don't apologize about growing and having a broader perspective. My position has not changed as radically as projected. As a matter of law, women must have freedom of choice, just as others have freedom of sex preference. Women have the legal right to choose what they would do with their bodies. I would never encourage abortion. It's people's right to make a choice about their bodies. Even theologically, we are God's creatures; we are free agents; we're not puppets. So we have the right to choose—that's the essential freedom of the human being—we have the right to choose the high road or the low road, but we must live with the consequences of the road that we choose. And that's the delicate balance in that situation.

I'm not going to run around appealing to people to have abortions or trying to violate people who do have them. After all, we do live under a constitution, not under a holy book. So I'd expect women to live with my sense of fear and trembling on that issue. And, I might add, a lot of women don't believe in abortion under *any* conditions. It's not an issue that is as cut-and-dried as good people and bad people. It's one of the most sensitive issues of our day.

Q: Does your ambivalence about abortion come out of your religious background?

A: It comes out of a combination of things. The first is existential. I was born out of wedlock, and my mother had a choice: If she had made the choice based upon personal convenience and personal ambition, then I never would have had the option to live. That's existential at one level. At another level, it grows out of my sense of the religious imperative to protect human life. That's why I fight so hard to afford the people the abundant life. On the other hand, it grows out of my sense of the law, and my sense of the law is that people's choice in a free society must be preserved—their right of choice.

Q: Don't you think you have a credibility problem—that people who don't know you and who've read about you in the media say, "Oh yes, he's changed his position on Israel"; "Oh yes, he's changed his position on abortion"?

A: No. If you traveled and saw the crowds coming in numbers four and five times greater than for any other candidate, it would be clear to you I don't have a credibility problem.

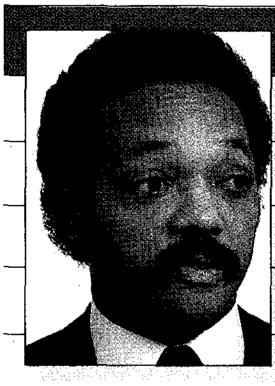
Q: I'm not saying you're not attracting big crowds.

A: But that's one evidence of credibility. People who come voluntarily come because they believe in you. And when people don't show up, that's a vote also. I submit to you that people who react to me who don't know me are dealing in ignorance, and so as you share information and people get to know you, people's fears are relieved. There is no basis to fear one who has a formula to make the Democratic party win. If blacks, Hispanics, and women are included, the party can't lose; if they're locked out, the party can't win. If the trade-union movement locks us out, it cannot keep its credibility; if it includes us, it gains its credibility. It's like when they thought I was going to run; at first, there was a trauma. Now that I'm running, many people who had fears three months ago are now beginning to see my candidacy as an asset to the national ticket. Some people who were afraid three months ago have now come full circle. That's going to continue to take place.

Q: You have to address certain questions—for instance, some that were recently raised in a *Wall Street Journal* editorial. The *Journal* spoke of federal auditors' trying to decide what Operation PUSH did with federal money and asking Operation PUSH to return between $880,000 and $2.1 million. It's suggested that there has been a lot of bookkeeping sloppiness in Operation PUSH. What do you say to that?

A: I would say that our accountants and the government's auditors are now in a routine procedural process to determine the end results of programs—which happens in cities with grants every day. I would submit that there are, between the Department of Education and the Department of Labor, 5,000 unresolved audits totaling $213 million. [In fact, Labor says it has 175 unresolved audits involving $70.2 million. Education says it has 1,037 involving $69 million.] So unresolved audits' being in dispute is routine. There is no allegation of criminal conduct or anything illegal. We're simply dealing with questionables and disallowables. This is really just that basic. And so for [the *Wall Street Journal*] to attempt to make of the routine the extraordinary is playing the game by two sets of rules. We will abide by the law. Clearly, in Project Excel [a project started by Operation PUSH] our service outdistanced our revenue. The person with a credibility problem is the one who came into office with the promise of a balanced budget—who now has the largest budget deficit in the history of the nation. And so we must put this matter in context. There's no way to measure the good we meant to the youth of this nation by motivating them to leave their gutters of

'Women today have a legal right to choose what to do with their bodies. But I would never encourage abortion.'



'There is no allegation of any criminal conduct with Operation PUSH. We're dealing with questionables.'

mediocrity, to move toward excellence. And those programs, of course, were cut down and pared down, and when the auditors and the accountants finish, we'll do whatever we should do within the law.

Q: It says in the *Wall Street Journal* editorial, "Mr. Jackson calls the audits a mere accounting dispute, but the Department of Education says PUSH will have to return $880,000 to $2.1 million. This is a whopper of an accounting dispute."

A: You know, for four years we've been harassed about being a Libyan agent. And it finally has come out, after four years, that there was no foundation for the allegation. But four years of constant harassment in the press—and that's in that same *Wall Street Journal* [editorial] about some Libyan connection—that had no foundation!

Q: But didn't you make a request of the Libyan government on behalf of a small oil company?

A: At the time, this country had full diplomatic ties with Libya. For example, Armand Hammer and Occidental were relating to Libya—I might add, as they are now—and I believed a part of my job was to expand business opportunities for blacks, because I think that private-business development is an alternative to government aid or to welfare. It fulfills the American promise. And so if anybody was doing oil business in the Middle East, why couldn't blacks do oil business in the Middle East? [The Wallace Company, of Tuskegee, Alabama] happened to be one of those companies that we supported, because it had the right to do business there. It was just good business. We have ten or twelve small black oil companies that we tried to help, in the Middle East, in Venezuela—everywhere.

Q: As a Democratic politician with a controversial position on Israel, do you now think it was unwise to have sought contributions from Arab businessmen, to whom you're reported to have said, "We'll do something for you if you do something for us"—or something to that effect?

A: I'm not going to back off of that. I think that strong leadership must mold opinion and not just follow opinion polls. All of us have the right to use all of our rights within the law. Supporting minority-business people in international trade is routine and proper.

Q: Are you speaking of your assistance to business in Libya?

A: At the time we had full diplomatic ties with Libya, that was the *proper* thing to do. The administration was encouraging minority-business trade between this country and Africa. There was a meeting when I came back [from the Middle East] where I challenged a group of Arab-Americans to begin to express their Americanness and come out of isolation, to get more involved in voter registration, get more involved in education, in running for public office, in being a part of the broad-based human-rights struggle, and not just project their own narrow interest. The only way they could expect to get help from members of a broad-based coalition was to be participants in a broad-based coalition. Blacks can't just focus on Africa if they expect to get help on other issues. Jews can't just focus on Israel if they expect to get help on other issues. Arabs can't just focus on the Middle East and expect to get help on other issues. A broad-based coalition must make its presence felt on a broad range of issues. It was within that context that that statement was made.

Q: Do you mean the Arab businessmen could be a part of the broad-based coalition?

A: It was not just a group of businessmen or wealthy sheikhs. We had a breakfast, you know, which involved some Arab-American students and some professors and store owners. In Chicago and Detroit, for example, you have many small Arab business people, and so they are part of our community. They're buying and selling, and hiring people. They're paying taxes and going to school with our children. And so it was a challenge to us when we came back [from the Middle East]. They were interested. We'd been to Jordan, we'd been to Egypt, we'd been to the Persian Gulf, and we'd been to the camps; we'd been to Lebanon. So they were interested: "What can we do?" [I said,] "See, here's the kind of thing. You jeopardize your standing by not being as involved as you ought to be in the broad range of American concerns."

Q: In retrospect, was it unwise to solicit money from Arab businessmen, in the sense that this act might compromise or open to question your position on subjects such as the P.L.O.?

A: It's not offensive to take money from Jewish businessmen who are Americans, or black businessmen who are Americans, or Arab businessmen, or Hispanic businessmen. It is not right to make lepers of any group of Americans. That's not right. Across the years, we've enjoyed support from a broad range of American business people, whether they were Irish or Italian or . . .

Q: In Operation PUSH?

A: All of them: Urban League, N.A.A.C.P., hospital charities, Harvard University. Harvard has not turned down any money from Arab businessmen. I want to get that point clear. There is nothing unusual about the use of Arab-American money in the American political system. Banks use it, universities use it.

Q: You know as well as I do that all Democratic senators, including the most progressive ones, are virtually 100 percent pro-Israel.

A: But that is not in the best interests of our nation. We must be pro-American! Let's be fair to America. We must protect *America's* interest. America has an interest in the Middle East. America does have an interest in Israel's security within internationally recognized boundaries. America has an interest in Israel morally, economically, militarily, geopolitically. America also has an interest in Palestinian self-determination (a) because we are a democracy, (b) because they're human

'America has an interest in normalized ties with the Arab world—for moral, economic, and military reasons.'

beings, (c) because at this point they're the enemy to our Israeli ally, and by relieving our ally of its enemies we relieve us and the ally of a burden that's a heavy burden to bear. We have an interest in normalized ties with the Arab world—also for moral, economic, geopolitical, and military reasons. And we also have an interest in Lebanon's territorial integrity being protected and in sparing Lebanon, if we can, from being partitioned.

Now America must reconcile its several interests. The other candidates, who have not gone to the Arab world, who have not met with Arab leaders, who have not met with Israel's enemies, are less able to relieve Israel of the pressure of her enemies. It is irresponsible for American leadership not to talk with all sides. It's irresponsible for a Democratic candidate to be less willing to dialogue about the Middle East with the members of the Knesset, with members of the Labor party, or Peace Now. We must not see open dialogue about the Middle East as anything other than operating in the highest and best American tradition.

Q: What about the remark you once made about having heard too much about the Holocaust?

A: Position taken out of context. The point was that if I continued to rehearse the episodes of slavery and the drama of it all I would become too embittered toward white people to function. If I, in my search for my family roots, began to track down the whites who were our slave masters, I'd become too paralyzed by the past to go into the future. I went to Africa some years ago and went up in the rocks where they held the slaves and put them on ships. I went with a group of people: Everybody was excited. We got up early in the morning and went in where they held the slaves in the pits. We kept looking at a little dingy place. People were very quiet. Roberta Flack began to sing "Oh, Freedom." People started crying. I said to myself, "If I rehearsed this pageantry too much, I couldn't function!"

It was in this context that [I remarked that] the Holocaust ritual, unless it's kept in perspective, can be damaging. We have ugly dimensions of our past. They must give way to our hope for the future. That was not meant to be an unkind statement. I was really projecting my own experience with trauma. Anybody who would amplify that statement as being anti-Jewish is being unfair. It's a distortion of my views. My religious roots run too deep in Judaism to harbor any anti-Jewish feelings. It's just unfair.

Q: I read in the *Times* a story about your present views on Israel. It certainly seems that you've changed your positions on Israel quicker than John Glenn has. Is this so?

A: No, no, no. That needs to be put in context, too. Because it's interesting how they just wrote the Israeli assessment and not the Arab assessment [that I gave] in the same press briefing before about 30 press people. My point is that we already have a strategic military alliance with Israel, and it's in our interest to keep it. Then came this blank-check arrangement with [Israeli prime minister Yitzhak] Shamir, which is not in America's or Israel's best interest—which is peace in the Middle East. This blank check to Shamir, the offering up of cluster bombs—clearly offensive weapons—signals a possible attack upon Syria that could lead us into a tremendous state of world destabilization. It was unwarranted. These concessions, without any adequate dialogue in regard to the annexation of the Golan Heights or the West Bank, or settlements on the West Bank, or the offensive use of American weapons in Lebanon, are not in America's best interest. For Shamir to leave here with his arms full, and for [Lebanese president Amin] Gemayel to leave here with his hands empty, feeling humiliated, is not in America's best interest. It's not in Israel's best interest, as well. That's my position.

Q: The *Times* story said that you now refer to the "Palestinians," not to the "P.L.O.," and that there'd been an agreement reached between you and various Jewish leaders on this subject.

A: That's not true. We had a meeting with Mark Siegel [a political consultant] and a couple of Jewish people who expressed their sensitivity to the reference to the P.L.O., and three days later Jewish leaders and Arafat had a meeting.

Q: Which Jewish leaders?

A: Those who worked out negotiations to free up the Jews and Palestinians from the prison camps, when they freed up the Israeli prisoners of war and the 4,000 Palestinians. Obviously, there was a negotiation with the P.L.O. And all it really proved was that when the P.L.O. and the Israelis talked, they freed each other, and when they were not talking, they killed each other.

Q: You don't know for a fact they talked, do you? Because they could have talked through the Austrians or the Red Cross.

A: You think they did it by telegram? How else could they have done it without talking? Do you think that they did it with hunches? That's unrealistic to think that. The press, because of its posture, has been kind of slow to deal with the *reality* of what did happen.

What did happen was they came together, in desperation, and freed each other. They arrived at what I arrived at four years ago: that if you talk, you act, and if you act, you change things. Therefore, the stories need to show that what we suggested should happen four years ago finally did happen, and the net results are what we predicted: that the Israelis finally determined that [P.L.O. leader Yasir] Arafat in fact represented a chance for some kind of rapprochement. That's the position we took.

Q: I don't see evidence to show that the Israelis feel Arafat represents any chance at all. I think the Israelis are hoping a West Bank leadership will emerge.

A: But they did deal with him.

Q: Only—through intermediaries—over the prisoners.

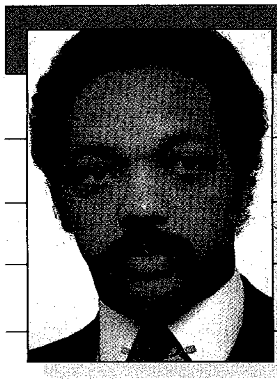
A: All I'm trying to say is that as a human-rights activist, we wanted to be able to meet with [then Israeli prime minister Menachem] Begin. He refused to meet with us. And we went to meet with the Arab leaders on the West Bank, and we advocated a mutual-recognition policy. At this point, they don't recognize each other. And you cannot have progress without mutual recognition and mutual respect. I further submit to you that if this country uses the same diplomatic and economic strength that was used when we convened Camp David, to bring about a high-level dialogue between Palestinians and the Israelis, we can make peace in the Middle East. The P.L.O. is not just an organization in the Middle East. It's a spirit; it's bred in the children. And it's not just a military arm—it's hospitals, it's industry, it's education, it's a way of life. American people know too little about our Middle East options, because of such a dearth of dialogue in this country.

Q: Are you in favor of a Palestinian homeland?

A: Certainly I'm in favor of a Palestinian state, a homeland.

Q: On the West Bank?

A: The West Bank and Gaza is the most logical place to put it. And that's



'If I continued to rehearse the episodes of slavery, I would become too embittered to white people to function.'

why the West Bank occupation, expansion of settlements, is such a threat. And I might add that many other people consider the West Bank occupation to be illegal: Nixon, Ford, and Carter. My basic Middle East position is consistent with many elements of the Labor party and Peace Now. My position should not be projected as some unilateral position *in isolation.* It's a contradiction for an American Democratic candidate to be embracing the Likud's position, as opposed to [the positions of] Labor and Peace Now. In this country, Democrats classically are to Labor and Peace Now what Republicans are to the Likud. That's how our politics break down.

Q: But you went way beyond that.

A: No foundation for it. What did I say beyond that?

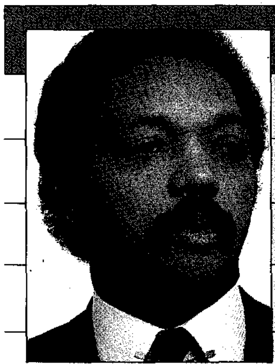
Q: You called Zionism "a poisonous weed."

A: Let's deal with that one; let's deal with it one at a time. Zionism. A lot of controversy about Zionism and Judaism, you know. Zionism is rooted in race; it's a political philosophy. Judaism is religion and faith; it's a religion. And there are points on the curve where Zionism and Judaism are in conflict. To the extent to which the prophecy of Judaism is made silent by the politics of Zionism, it *is* a threat to the glorious flower of Judaism, which is in the Garden along with Christianity and with the Moslem religion. Again, that's not a personal position that I conjured up; that's a running debate. But I'm not ignorant of the difference between the two. There are many Jews who are not Zionists. I support the Jews in their struggle for a homeland. There are obviously extremists who've gone far beyond a homeland for the Jewish people into the occupation and suppression of other people—and that tension is gnawing away at the soul of that nation. That's [the cause] of its great internal agony right now.

But do you get my position on the Middle East? Because the reporting has not been fair—it has been distorted, deleted. I simply reserve the right to be a part of an open dialogue about a region of the world where America's interest is involved. One cannot have a blank-check arrangement with any nation and protect our nation's interest. Right now, by not dealing at all with the offensive use of weapons in Lebanon, by not dealing with that in negotiations, it makes America a party to the invasion, which is in fact a declaration of war. It takes away the innocence of the American soldiers who are there. It says their presence is not just a peacekeeping force.

Q: Why are you running for president when it appears virtually certain that you can't win?

A: I'm running because there are more people locked out of the Democratic party who are its natural constituents than are locked into it. Twenty years ago, blacks, Hispanics, and teenagers didn't have the right to vote. And now, twenty years later, blacks, Hispanics, and women are voting in great numbers. As a matter of fact, the old minorities are the new majority. But the old wineskins have not made room for us. The result is the nation is 51 percent female and we've not been able to pass an E.R.A. amendment. The party did not fight as vigorous a fight for it as it should have. The Voting Rights Act of '65 has not been adequately enforced. In the ten Deep South states, where 53 percent of all blacks live, there's only one congressperson out of 115. [In fact, 41.5 percent of all blacks live in the ten Deep South states, and 2 of the region's 132 members of Congress are black.] So I'm running to defend the poor and make welcome the outcasts and to deliver those votes that are stuck at the bottom. I think that is the salvation for the Democratic party, the democratic process, and for the soul of America. I am far more concerned about public negotiations for parity for the "locked out," for the Rainbow, than I am about private negotiations, private brokering for a position. For example, the Democratic party must end segregated slate-making. Where blacks, Hispanics, and women vote together, they should be slated together. It must end the second-primary system. The second primary has been used in the South as a tool to keep blacks, Hispanics, whites, and poor people out of the Congress and out of statewide positions. In nine southern states, if you win in an open field, you must then run a second race. That's neither constitutional nor is it applied in 41 other states. [I also want the party to] end dual registration, where, in Mississippi, people have to travel up to 70 miles roundtrip in some instances just to vote. These changes are the guarantees for the party's future and viability. It must make room for the majority of its members.



'It's a contradiction for an American Democratic candidate to be embracing the Likud bloc's position.'

Q: When you arrive at the Democratic convention, how many delegates do you expect to have?

A: I'll have enough delegates to win the Democratic nomination. There are 50 percent female voters, about 25 percent black and Hispanic, plus young people. If that element chooses to fully use its political franchise, it can redirect the course of this nation. You put those elements together—that is the Rainbow Coalition. We have the power to bring about a new course and to elect a new leadership.

Q: In all likelihood, you have the opportunity to influence Democratic-party politics but not the opportunity to be the candidate. Thus, the choice you apparently face is what to do with the votes of your followers: keep them within the party, perhaps in exchange for something, or go outside the party and run as an independent candidate. Which course do you favor?

A: At this point, I'm running third out of a field of eight. And the race has hardly begun. The polls indicate I have tremendous room for growth and acceptance, so I will not by any means presuppose at this point any negative thoughts upon my candidacy. If we follow your scenario, for the sake of conversation, then at the convention in San Francisco, That's what I mean by public negotiations for parity and not private brokering for a position.

Q: You are saying that you are more interested in giving your votes to a candidate who promises party reforms than to one who would offer you a Cabinet post?

A: The Cabinet post is quite secondary to our share of congressional seats and state legislative seats and judicial seats and sheriffs and registrars and tax assessors. The aristocratic Democrats must not use restrictive measures that limit participation of the majority of the party.

Q: If you or any candidate doesn't get 10 percent of the vote in two successive primaries, federal campaign money is automatically cut off. Are you worried by this?

A: I don't see it as a problem. I think that's the way the law is interpreted. We're going to meet with [Democratic-party chairman Charles] Manatt on the whole question of the Hunt [delegate selection] rules, because they're stacked against me, but that's not going to alter our movement.

Q: Much has been written about your campaign's being, in effect, a registration drive for black voters.

A: That's one attribute of my campaign.

Q: Is it in fact only a registration drive?

A: Of course not. It's an effort to win the Democratic nomination. At this point, we are registering more new voters than any other candidate. We are reviving the interest of voters who had despaired in any other candidate. By reviving the progressive wing of the Democratic party, we have diminished tremendously the [potential] third-party revolt led by [John] Anderson, because Anderson was going to draw heavily upon disgruntled Democrats. And thereby we made the party more viable. So, far from splitting the party, we have broadened the base of the party, which is the only strategy that can effectively win against Reagan or whomever the Republicans run in '84.

Q: But your scenario requires an arrangement between you and the Democratic nominee whereby you bring your so-called progressive wing into the party and do not pursue an independent ticket. Is this the scenario we can expect?

A: The progressive wing is already in the party. The most loyal element in the Democratic party is the black vote.

Q: But, as you've pointed out, many of these people aren't voting.

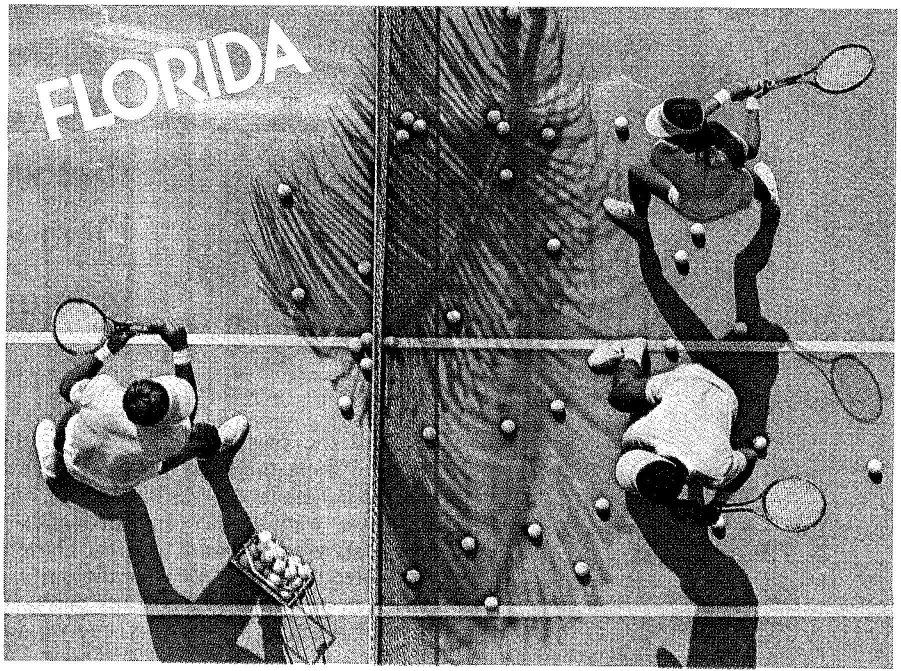
A: Many of the new ones have not voted before. They have Democratic leanings. In 1980, while the labor vote split and the Jewish vote split, the blacks remained 90 percent loyal to the party. You're talking about the most loyal core of the party. We are demanding accountability and a return on our investment. I talked with Bert Lance [last month]. He's the state party chairman in a state that depends heavily upon the votes of the black and the poor as we seek equity and parity. We're asking for the party to break an old habit and make room for its membership. And I told him that it was important that we meet to work on a strategy for winning in 1984, and that strategy necessarily included ways to make room for women and Hispanics and blacks and poor people, the most natural constituents of the Democratic party. And he has agreed to convene the other southern chairpersons.

I said, "Now, you look at these all-white, male supreme courts, sponsored by Democrats—there must be a change." And his immediate response was "I can't do anything about it; I can't deliver." My response was "If the party cannot deliver for its membership, why should the membership deliver for the party?"

The relationship has to be a mutually beneficial relationship that is respectful, and so far the relationship has been too one-way. If the old wineskins don't accept the new wine, the new wine will develop wineskins of its own.

Q: Does that mean that you'd go off and be an independent candidate?

A: I'm not inclined to; I'm inclined to



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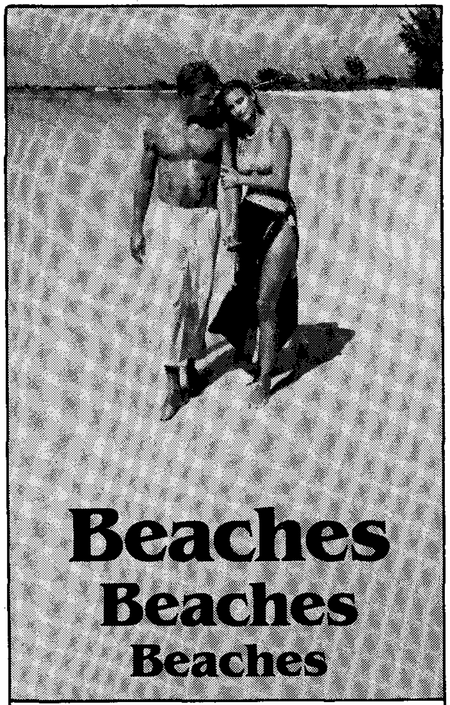

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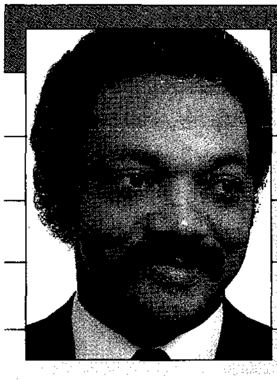


'We came up with a strategy that would both expand the Democratic party and also gain us new respect within it.'

expand the party, not break with the party. I think the party for too long has been a beneficiary of our investment, and now we want equity and dividends—that's all. We don't want to be the Harlem Globetrotters of the Democratic party—to give it its soul, its excitement, its rhythm, its margin of victory, and yet not be allowed to set any policy. It's kind of like being the party concubines: They get the fun with us, then they marry other people. We want to be full partners, and we want to have our share of the judicial seats, legislative seats, sheriffs, registrars: We want to share that. That's fair.

Q: People write that your decision to run for president came out of the Harold Washington campaign for mayor of Chicago. Had you contemplated running before then?

A: It's deeper than that. The evolution of the drive for self-determination and self-respect on one hand and on the other the reduced options the party was presenting to blacks, Hispanics, women, and poor people somewhat culminated when Mondale and Kennedy came into Chicago to support [Jane] Byrne and [Richard] Daley over Harold Washington in the *primary* fight. A city 39 percent black, about 15 percent Hispanic, about 10 percent Polish, about 9 percent Irish, about 3 or 4 percent Jewish. Clearly, out of those numbers, Harold Washington had a good chance of winning. But here were two of our most liberal or progressive allies making a unilateral entry into the race to *defeat* us. That traumatized much of our leadership, for if the two most progressive leaders in the party would take advantage of us—

Q: Mondale and Kennedy?

A: Yes—then it suggested that there was a gross insensitivity, and that we needed to redress our grievances, not by starting another party but by running for the presidency in the Democratic primaries and challenging the Republicans in the general election. We came up with a strategy that would at once expand the party on the one hand but also gain a new respect within the party. So this strategy spares us of the need for a third party.

Q: Did you come up with this yourself or did you arrive at this decision after having talks with various leaders?

A: I talked it over with a combination of people. But I'm the one who received the lion's share of the telephone calls the night the news broke that Mondale and Kennedy were going to support Byrne and Daley. And then I talked to Harold Washington about it, and, of course, he was upset by it. He was not expecting it. He had worked hard for the Carter-Mondale ticket, and therefore he didn't expec that. We called Mondale, and he said "Well, I made a commitment to Dale two years ago, and I will not go back o my word."

I said, "Well, it seems like Mr. Dale should relieve you of that commitmer because he's not going to win, and he' going to affect you negatively."

I then called about 50 national leader and appealed to them to send him tel grams to ask him not to come in. Well, l did so anyhow. We had supported Dale [for state's attorney in 1980] on the commitment that he would not run for mayor, and he made that commitment. So while Daley was telling us he would not run, he was telling Mondale, "I'm supporting you because I'm going to run." So he was talking double. And Mr. Mondale made a commitment that he should not have made.

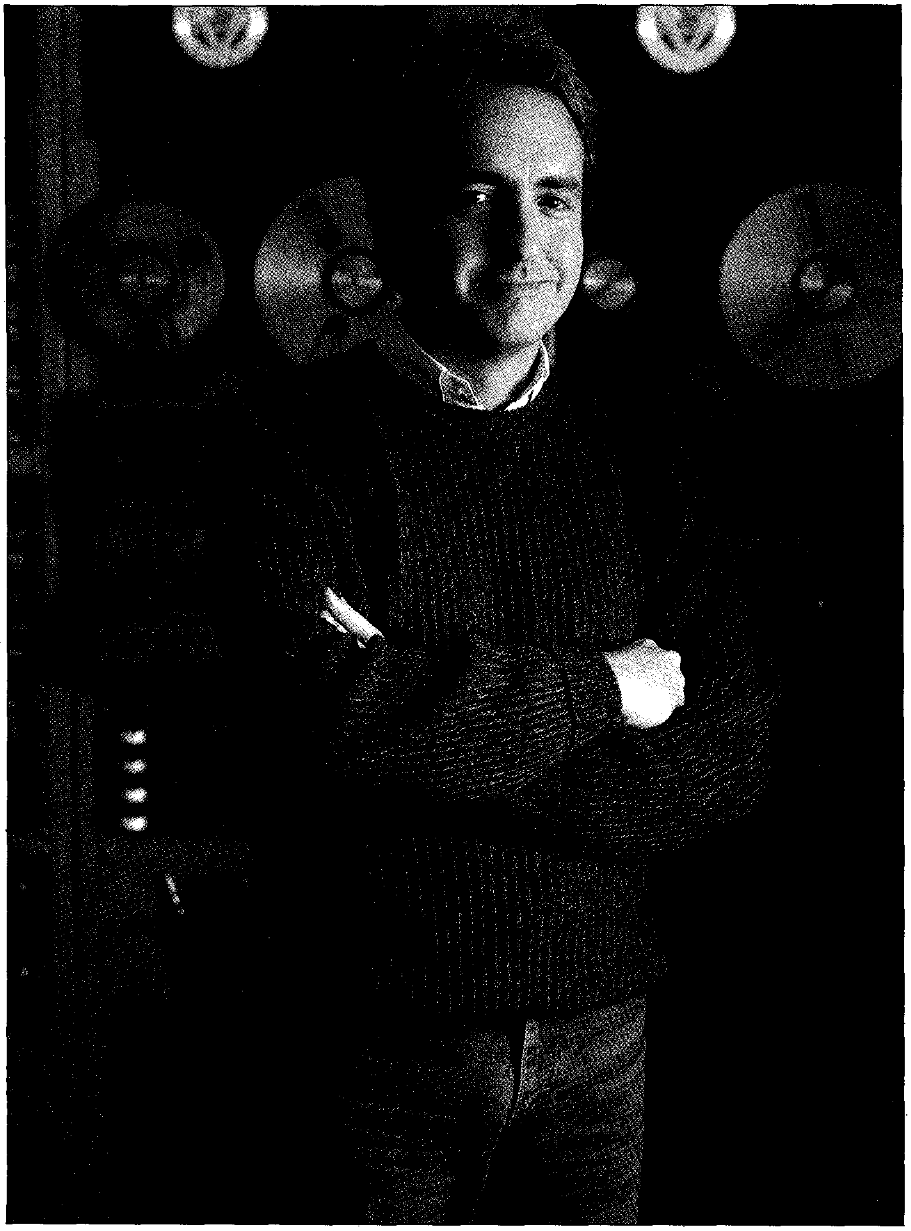
But I look back with no sense of bitterness. It's just one of those historical juncture points, a kind of crossroads. In many ways, that event crystallized for us many thoughts over a long period of time that we had to go another way. The move stimulated new thoughts in black America. Black America now has been a catalyst for Hispanics, Indians, Asians, women. We have now become the catalyst for a new, broad-based movement in this country.

Q: Are you going to run for president again if you don't win this time?

A: That's a station much too far down the line to deal with. We must deal with one station at a time. If you do well there, you go to the next station. I'm very committed to the mission that I'm on. I realize the risk involved in this mission, and I have some appreciation of the rewards involved in this mission. When you change the plight of poor people and challenge the oppressors, it's a dangerous mission, but worth the risk. ■

Live (on Tape), From New York, It's Lorne Michaels . . . Again

By Tony Schwartz



Back to basics: *The man who brought you* Saturday Night Live.

Photographed by Larry Williams.

LORNE MICHAELS HAD A PROBlem. What do you do for a second act after creating *Saturday Night Live*—the groundbreaking show that changed the face of comedy and television in the late 1970s? For three years, Michaels couldn't decide. Three months ago, he agreed to create a new show. But just coming up with a title was daunting.

"When I found out the show was going to be on Fridays," says Michaels, "my instinct was to call it 'Friday Night.' At least that would have told you when it was on. But, of course, then everyone would accuse us of ripping off *Saturday Night*. And, anyway, someone already did that."

So Michaels settled on *The New Show*. Simple, but, oh, how fraught with meaning. The understatement. The self-consciousness. The veiled presumption. And the irony—because if there's one thing certain about Lorne Michaels's new TV venture, it's that being new will be almost impossible.

On one level, *The New Show*—which premieres this Friday at 10 P.M. on NBC—is no big deal. After all, it's just one of seven mid-season replacements for NBC shows that failed this fall—one of seven shows that face the ever lengthening odds against prime-time success.

But *The New Show* carries a special

“…*The New Show* won’t exactly live up to its name.

burden. *Saturday Night* defined hip, topical satire in the 1970s. It transformed a group of unknown performers, who called themselves the Not Ready for Prime Time Players—among them Chevy Chase, Dan Aykroyd, John Belushi, Gilda Radner, and Bill Murray—into stars. For a generation of young viewers who felt disenfranchised by most TV, *Saturday Night* became what Belushi once termed “a tropical island in a sea of video sludge.” And by attacking nearly anyone and anything—television above all—*Saturday Night* gave new meaninglessness to terms like “sacred” and “off-limits.”

Indeed, *Saturday Night*’s success helped transform topical comedy into a growth business. The show’s irreverent sensibility—filtered most often through people with less talent and originality—showed up on imitative network and cable-TV shows, in dozens of movies, among performers in the stand-up-comedy clubs that sprouted across the country, and in the paperback parody books that became a new publishing genre. The avant-garde, as *S.N.L.* writer Anne Beatts once put it, became the garde. Being disenfranchised became a hot franchise.

MAYBE THAT’S WHY SPIRITS haven’t been exactly buoyant on the ninth floor of the Brill Building, at 49th and Broadway. That’s where Michaels, a dozen writers, and a production staff of twenty—most of them associated in some way with the original *Saturday Night*—have spent the past couple of months trying to decide what *The New Show* should be. And finding it easier to figure out what it shouldn’t or can’t be.

“I always thought on *Saturday Night* we were just trying to be funny,” says Michaels. “But quite often the subject matter we were trying to be funny about hadn’t been dealt with on television. That gave us another dimension. This time, we aren’t going to have the advantage of being new. You can’t fake virginity.”

Anyone seeking symbols to illustrate this theory needn’t look far. Michaels, a Canadian who began in TV as a comedy writer, was 29, going on 30, when he conceived *Saturday Night Live*. Now he’s 39, going on 40. He’s in his second marriage. His hair, long and dark at *Saturday Night*, is turning gray and receding.

For the past three years, Michaels has been mostly a businessman, building up a production facility called Broadway Video and producing just a handful of projects: the Simon & Garfunkel concert in Central Park, a Steve Martin TV special, a Neil Young concert in Berlin. Despite higher hopes, only one movie project got off the ground—a comedy directed by former *S.N.L.* staffer Tom Schiller and titled *Nothing Lasts Forever*. It has yet to be released.

Finally, Michaels decided to turn again to what he knows best: TV. “I’m not exactly an old fart looking back wistfully,” he says. “I’m a young, active man in my prime. The only difference between now and then is that when we started *Saturday Night* the expectations were so low. Now we have to appeal to about 30 or 40 million people. What I’m interested in doing is a form of popular entertainment that’s intelligent and also funny. I used to call that *Saturday Night Live*. I don’t know what it’s called now.”

Actually, Michaels can be slightly more specific. The show will be performed live, but because of union problems, it will be taped on Thursdays—in a studio rented from CBS—and broadcast the following day. (The only usable studio at NBC, 8H, is occupied by the rather limp current incarnation of *Saturday Night Live*.) *The New Show* will have a weekly musical guest. The first is a band called New Edition, five baby-faced black teenagers from Boston whom Michaels enjoys describing as “Michael Jackson’s favorite group.”

As for the cast, Michaels will not rely so heavily this time on unknown performers. (“There wasn’t the budget for anyone else the first time.”) So far, he’s hired just three regulars: Buck Henry, the writer-performer who played host on a half-dozen *S.N.L.*’s; Dave Thomas, who was a regular on *SCTV*, the best of the *Saturday Night* clones; and Valri Bromfield, a performer whom Michaels asked to be on the original *S.N.L.* “It took her ten years to get back to me,” he says.

There will also be three guest stars each week, with an emphasis on actors who can do comedy. Steve Martin, another frequent *S.N.L.* host, will be on the first show, along with Jeff Goldblum, who starred in *The Big Chill*, and Catherine O’Hara, also an *SCTV* alumna. The second show will include John Candy, another *SCTV* graduate, Carrie Fisher, and Paul Simon, who is Michaels’s closest friend and who was among the first hosts of *S.N.L.* Kevin Kline and Gilda Radner will appear on the third show. And on the bulletin board in Michaels’s office there are colored cards for a dozen others in various stages of negotiation—among them Twiggy, actors Tom Cruise and Steve Guttenberg, filmmaker Albert Brooks, and Bill Murray and Dan Aykroyd.

“I know the ingredients for this show,” says Michaels. “They’re the most talented people I could find, which is the same thing I did with *Saturday Night* in 1975. What I don’t know is what the soup is going to be like after it’s all mixed together.”

TRYING NOT TO IMITATE YOURself can create some serious discussions, even about being funny. Take MTV and the current prince of rock video, Michael Jackson. Pretty much a natural subject for parody. But how do you come at it freshly, intelligently, distinctively? “You can’t make it pretentious,” explains Michaels, “because, obviously, MTV has a lock on pretension. You can’t snipe at Michael Jackson, because he’s just too good for that. So finally we just decided to go at it directly.” Meaning that Steve Martin will open *The New Show* doing his own version of the hit Michael Jackson video “Billie Jean.”

This can hardly help but be funny. “It’s me, thinking I can be part of this great moment,” says Steve Martin. “Carl Reiner once said to me, ‘You’re the guy who saw Fred Astaire and said, “Hey, I can do that.” ’ Except that I don’t have the talent. I’ve got nothing but confidence.”

Still, there is something ironic about taking on MTV. Call it role reversal. Back on *Saturday Night*, the Not Ready for Prime Time Players took on the big cultural targets—such as prime-time shows. Now *The New Show* airs in prime time—and the first target is a rock video on a cable network most Americans have never seen.

“It’s a very strange time to be doing idea-oriented comedy; there’s so much of it around,” says Jim Downey, an *S.N.L.* writer and now head writer for *The New Show*. “When I left college, in 1970, I didn’t know anyone who imagined you could do this for a living. The only reason *I* did is that I’d spent so much time at *The Harvard Lampoon* I’d burned all my other bridges and was in no position to ever pretend I could go to law school or medical school.

“But now I can’t tell you how many *Harvard Lampoon* people do this for a living. It must be close to twenty. Comedy now seems like one of the many career choices open to a bright young man or woman. And that has produced a glut, just like in law. Which has really taken a lot of the fun out of it, the amateur joy of discovery. I don’t think there’s much out there anymore that hasn’t been looked at. There are so many people in this business that something only has about twenty minutes to exist as a cultural phenomenon before someone else does a comic version of it.”

‘You can’t fake virginity,’ Lorne Michaels says…”

S.N.L., of course, had the advantage of being new. Chevy Chase playing President Ford falling off a chair and jabbing himself with a pencil was funny; getting President Ford to appear on the show and do the same thing was even funnier. But today Ford and Henry Kissinger do guest shots on *Dynasty*. They say their lines without a shred of irony, and it hardly seems incongruous. How does a comedy show outdo that?

New Show writers: *Trying to make the garde avant again.*

Saturday Night’s progeny have tried trading surprise for shock in the fight to get laughs. “If you go back and look at the old *Saturday Night*,” says Downey, “you’ll see there’s very little that was really offensive. It was just surprising. Our imitators misunderstood that and thought you could just scare people into laughing—with a lot of gratuitous sex and drug jokes. Apart from the fact that it’s not the classiest writing, the result is that you have to go farther the next time to get the same reaction.”

Consider a subject like television—which was *Saturday Night*’s favorite target. “We fed off television for so long that there’s nothing left but bones,” says Alan Zweibel, an *S.N.L.* writer who’s back for *The New Show*. But overkill didn’t stop Zweibel from writing a first sketch called “The Book Nook,” a talk-show parody. (That’s not to pick on Zweibel; he also came up with a fresh notion for a sketch about natural childbirth, and plans to call it “Lamaze aux Folles.”)

In any case, television *is* hard to resist. The other evening Michaels and Henry were trading ideas and came up with a concept for a sketch based on *The A Team*—this one to be called *The B Team*, starring not Mr. T but Mr. U, with hair cut in the shape of a horseshoe.

Part of the problem is that the folks at *The New Show* have grown up. At *Saturday Night*, they were late-night bad boys, with the freedom that comes—to misquote Kris Kristofferson—from having nothing yet to lose. Then they became successful.

Within a few years, virtually the entire cast of *Saturday Night* had gone Hollywood—and become good targets for parody. Chase was playing schlock roles in schlock movies. Jane Curtain did guest appearances on *Love Boat* and starred in a mawkish made-for-television movie alongside prime-time idol Tom Selleck. Dan Aykroyd and John Belushi got so caught up in their own hype they inflated a pleasant little *Saturday Night* skit titled “The Blues Brothers” into a record album, a national concert tour, and a multi-million-dollar movie.

THE *Saturday Night* LESSONS haven’t been lost on the writers who’ve returned to *The New Show*. The Actor’s Credo, a mock-serious oath written by *S.N.L.* alumni Al Franken and Tom Davis, begins, “No matter how successful the show gets, I will not let my head swell and run off to Hollywood after the first film offer.”

And maybe there really isn’t that much to lose. For starters, *The New Show* is on NBC, where most everything is doing so poorly that even a modest ratings success would be notable. *For Love and Honor*, which *The New Show* will replace, was attracting an average 9 rating. In 1979–80, its last season under Michaels, *Saturday Night* averaged a 12.9 rating—and that was between 11 P.M. and 1 A.M. “If we can draw the old coalition of *Saturday Night* people, we’ll be okay,” says Michaels.

“We spent weeks trying to make sure that we didn’t repeat anything we’d done on *Saturday Night*,” says Al Franken. “Then we realized if we eliminated all of *Saturday Night* there’d be nothing left. So now it’s just comedy writing. It’s so hard to be funny that if we can actually make ourselves laugh, that’s already a big achievement.”

And a rare one. So how wrong can you go with writers who have already proved they’re about the best around at what they do? Or with very funny guest stars? How bad can it be to pick up the phone, as Lorne Michaels did the other night, and hear Kevin Kline on the other end saying, yes, he’d like to do the show, and would Michaels mind if Kline asked his friend Meryl Streep to come on, too?

“Great,” Michaels replied. “You could do ‘Sophie’s 2.’ ”

“Even if the show is mediocre,” says Paul Simon, “it can only be so in the context Lorne defines. He made up this form of comedy. These are funny people he’s got. It’s gotta be funny.”

The material is certainly there. Reagan. James Watt. Anne Burford. John Travolta’s rebuilt body. Cabbage Patch fever. Brian DePalma’s fight for an R rating. Ginny Foat and Christine Craft on trial. John De Lorean on videotape. Jennifer Beals in *Flashdance*. Men’s underwear for women. Barbra Streisand and *Yentl*. Larry Flynt cursing out the Supreme Court.

Of course, if *The New Show* does succeed, next year should be easier. “In the second season, I’m going to call it ‘The All-New Show,’ ” says Michaels. “And in the third, ‘The New, Improved Show.’ ” ▬

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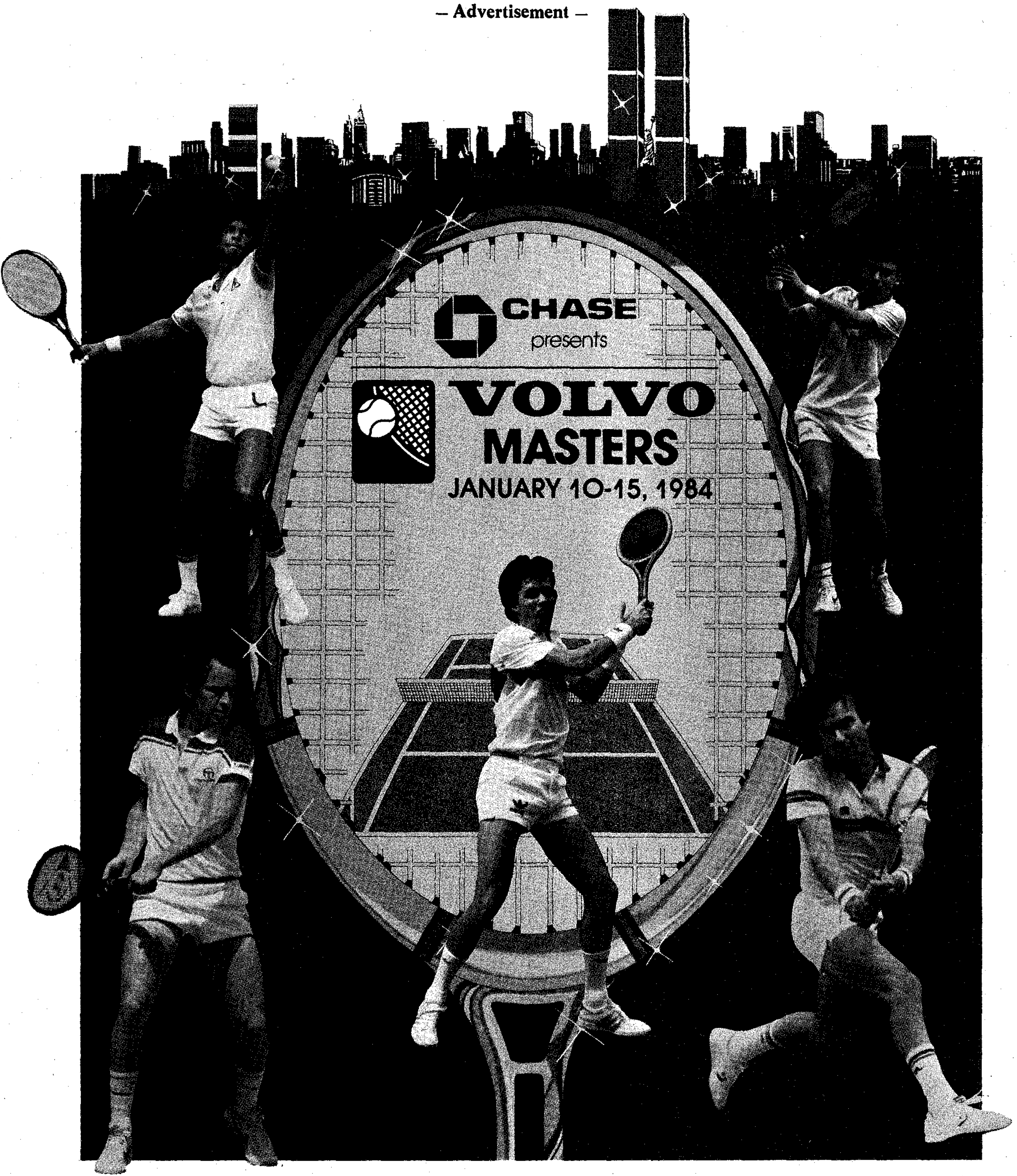
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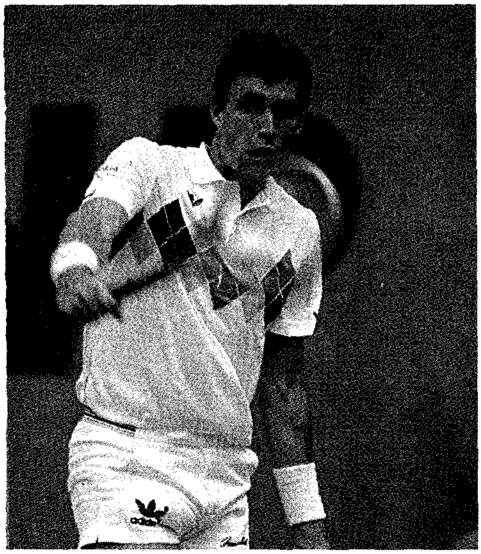
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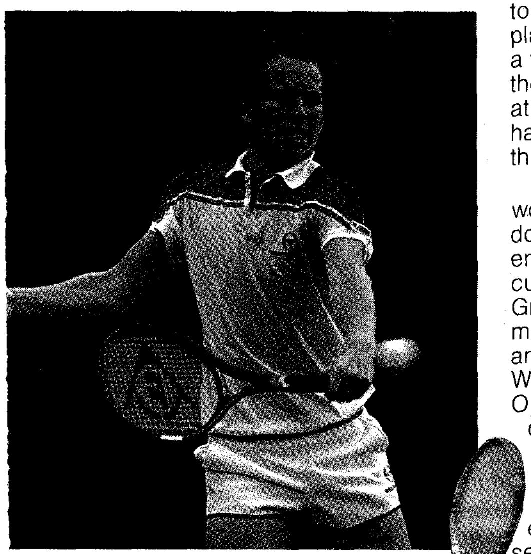
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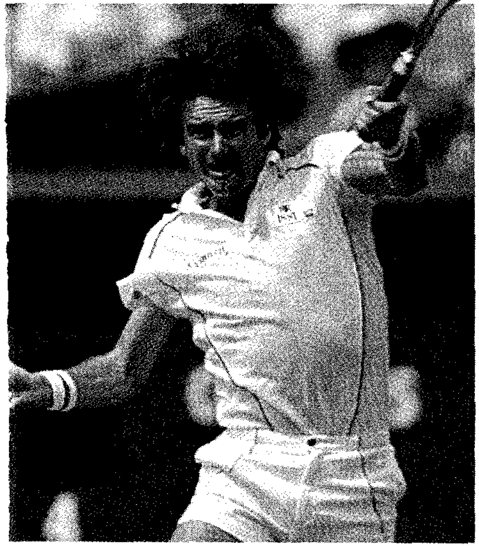
JIMMY CONNORS

By Dewey Blanton

This year, the Volvo Masters should provide the final piece to the 1983 tennis puzzle.

The winner of the $400,000 event, presented by Chase Bank, will earn a $100,000 winner's check, the crystal trophy, and recognition as the world's No. 1 player for 1983.

No player has dominated the 1983 Volvo Grand Prix, with five competitors actually having a claim to being No. 1 for the year. These five — Ivan Lendl, John McEnroe, Jimmy Connors, Mats Wilander and Yannick Noah — are all expected to compete in the Volvo Masters.

This prospect is especially gratifying to Jack Kramer, who devised the Grand Prix concept for pro tennis — a series of worldwide tournaments culminating in a showcase, playoff event for those who have performed the best throughout the year. He envisioned this "Masters" as the tournament to decide the world's top player. In the past, the Masters has been a factor in resolving the year in tennis, but the upcoming tournament, January 10-15 at Madison Square Garden, is likely to have more bearing on the big question than ever before.

The Volvo Masters brings together the world's top 12 singles players and top six doubles teams, determined by the year-end ranking on the Volvo Grand Prix circuit. The premier tour in tennis, the Volvo Grand Prix is comprised of 75 tournaments offering $15 million in prize money and includes such prestigious events as Wimbledon, the U.S. Open, the French Open and the Australian Open. Players compete in circuit events, earning points toward qualification for the Volvo Masters.

Although this is the fourteenth Masters, it is only the second year using a single elimination format, in which the four seeded singles players and two seeded doubles teams get first round byes. Unlike the old round robin format, under the new system a player's chance to continue in the tournament is on the line in each match.

This added pressure didn't faze Lendl in last year's Volvo Masters. In winning his second consecutive Masters title last January, the 23-year old Czech was an irresistible force, beating Connors and McEnroe on successive days to continue his Masters mastery; in three appearances in the tournament, he has always reached the finals.

Lendl's record in the Volvo Masters would seem to make him the betting favorite. Now a resident of Greenwich, CT., Lendl seems quite comfortable competing in the tournament. Says his friend, neighbor and mentor, touring pro Wojtek Fibak: "He likes playing in New York, he likes playing in the Garden. He likes the atmosphere. The surface at the Garden is his best — a medium speed, indoor carpet. And this time of year, Ivan has not played tournaments in a while. He is fresh, eager."

Lendl feels his proximity to Madison Square Garden is the real key. "I think it is because I am staying at home," he said. "I do not mind the drive to New York as long as I am sleeping in my own bed."

Although Lendl thrashed McEnroe in the singles a year ago, the chances of a re-match for this year's Volvo Masters title are good, considering the American's performance throughout the 1983 Volvo Grand Prix year. The 24-year old McEnroe, who moved from Douglaston, Queens to the Upper East Side this past year, staked his claim to the No. 1 ranking at Wimbledon. He was all but flawless through a sunny fortnight in England, capturing his second career title at the world's premier tournament.

Wimbledon was the highlight of a successful year for McEnroe, in which he made a weighty decision and solved a nagging puzzle. McEnroe's big decision was to change racquets, abandoning his conventional model for a mid-size version. The new racquet eased the pressure on a problem shoulder, but hasn't diminished his inventive shot-making. More important, in 1983 McEnroe solved the riddle of Lendl. The final of the 1983 Volvo Masters, a 6-4, 6-4, 6-2 thrashing, was the seventh straight time the Czech had defeated McEnroe. Yet it was obviously a learning experience, for McEnroe won their next encounter, a five set struggle in the final of the U.S. Pro Indoor Championships in Philadelphia on the same surface and beat Lendl easily in the semifinals of Wimbledon on grass.

One player who has consistently beaten Lendl in important matches is Jimmy Connors. The 31-year old lefthander, who will be appearing in his ninth Masters, made tennis history last September when he beat Lendl in the U.S. Open final, the second consecutive year he had defeated the Czech for the championship at Flushing Meadow.

The victory not only made Connors a candidate for number one in the world, but also marked his 100th career tour singles title, by far the most of any player. Bjorn Borg is second on that list with 62.

It was appropriate that Connors reached this milestone in New York, for he has often said he thrives on the City's frenetic energy. Perhaps no athlete has earned such unanimous admiration from the discerning New York fans. Connors's brand of tennis — all heart, sweat and emotion — is savored in New York. Yet, in his many appearances in the Masters, Connors has won the tournament only once, back in 1978. He is overdue.

A player who is quickly building a record to approach Connors's is Mats Wilander of Sweden. Just 18, he won more tournaments on the 1983 Volvo

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Grand Prix (nine) than any other competitor. Significantly, he broke out of the mold of a clay court player to win tournaments on all surfaces, including indoors at the Stockholm Open and on grass courts at the prestigious Australian Open in Melbourne, where he beat both Lendl and McEnroe.

Wilander has the even temperament and focused purpose of his countryman Borg, and his sportsmanship and on-court demeanor have been praised by his colleagues. Australian John Fitzgerald, after bowing to Wilander in the first round at Wimbledon, felt he could not have lost to a better player, and said so. "I hope Mats becomes No. 1 in the world," Fitzgerald said. "The game needs players like him."

Wilander plays a patient, conservative baseline game, in contrast to the more aggressive style employed by Frenchman Yannick Noah, who has a claim to the No. 1 ranking as a result of his victory in the French Open last spring. The 24-year old Noah was the first Frenchman in 37 years to win his national title, and when he beat Wilander in the final, his renown soared. French president, Francois Mitterand, invited Noah to accompany him on a goodwill tour to Cameroon.

Noah is the consummate athlete. His physique, his smile — he has the most expressive of faces — and his dreadlock hair-do have made him *Le Sex Bomb Extraordinaire.* He displayed his gambling style against Lendl in the quarterfinals of last year's Volvo Masters in what many felt was the best match of the tournament. As he told *Sports Illustrated,* "In tennis, as in life, one must always go to the net."

These five players are the main actors who are likely to occupy center stage at the Volvo Masters. But there are others who have the talent to challenge them for the championship.

And a child shall lead them. Or, at least one who looks the part, while showing the courage and poise of a hardened veteran. Jimmy Arias is only 19, with a sinewy build and boyish face. But the eyes betray the lessons learned by a lad who has been playing professional tennis tournaments since he was 15.

In 1983, Arias, who is from Buffalo, New York, won the Italian Open and the U.S. Clay Court Championships in Indianapolis. New York fans remember him for his artistic, masterful victory over the powerful Noah in the U.S. Open quarterfinals in September. This will be the first Volvo Masters for Arias, and he is the second youngest player ever to qualify for the tournament.

Making his second consecutive showing in the Volvo Masters is Andres Gomez, an Ecuadorian who was once the No. 4 ranked surfer in his country. These days, he sticks to tennis, and in 1983 he reached four Volvo tournament finals. Gomez was a quarterfinalist at the Masters a year ago, beating Spaniard Jose Higueras in a first round match that seemed to bring out every New Yorker with Ecuadorian roots. Gomez's fans stayed until the match was completed — at approximately 1:00 A.M. — ringing cowbells, waving flags and chanting for their man. But "Go-Go," as he is known, has more than just partisanship working for him. His forehand is considered one of the most fearsome in the sport, and in a year's time he has markedly improved his serve.

Higueras, too, will be back at the Garden, for the third time in his career. The 30-year old is the epitome of patience and determination. This spring he reached the tournament finals at the German Open in Hamburg, the Italian Open in Rome and the semifinals of the French Open. He played four successive weeks of grueling clay court tennis with a right arm so sore he could barely pull back the sheets in the morning.

Born into a poor family, he learned to play tennis because the only job he could find as a youngster was that of a ballboy at a posh Barcelona tennis club. Now, he lives in Palm Springs, California, where his father-in-law is the mayor, and although most at home on clay courts he is working hard to become a more versatile player. It seems to be working: he won the tournament in La Quinta, California this year, on a surface similar to the cement hybrid used at the U.S. Open.

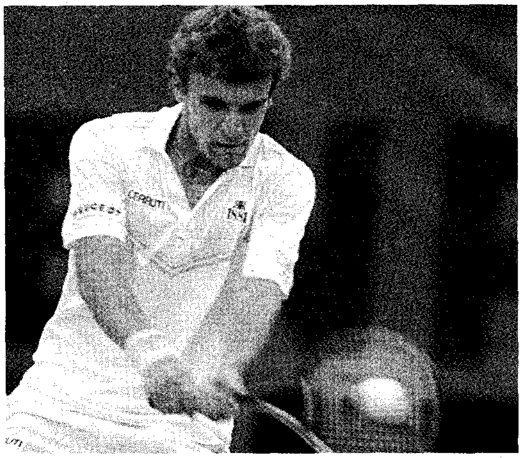
Another player with a preference for clay but ability on all surfaces is Jose-Luis Clerc from Argentina. Clerc has appeared in the last three Volvo Masters, a tribute to his consistency and drive. Last summer, in the heat and humidity of the northeastern United States, Clerc won three major titles in three weeks — Boston, Washington and North Conway, N.H. — to reaffirm his position among the game's elite.

After a year's break, American Eliot Teltscher is expected to be making his second career appearance in the Volvo Masters, scene of one of his finest weeks as a professional in 1982. Teltscher, a 24-year old Californian with a grit-and-guts game, was one of the final players to qualify for the tournament that year, when the field was limited to eight players. Teltscher actually telephoned the tournament office the week before the event, asking about the prize money for last place finishers. He eventually went all the way to the semifinals, beating McEnroe and Roscoe Tanner.

Among those vying for the final slot in the 12-man field are Tomas Smid of Czechoslovakia, Lendl's Davis Cup teammate and the game's version of Lou Gehrig. Smid is definitely an "Iron Man," and in 1983 won two tournaments, reached the final of three others and was a semifinalist on four other occasions.

Johan Kriek, a native South African who is now a U.S. citizen, is seeking to qualify for the Volvo Masters for the second consecutive year. Kriek is a blur on court, with speed and a deceptively powerful serve his foremost weapons. He has the credentials to be included in the elite Volvo Masters field, having won the Australian Open title in 1981 and 1982.

Such a far flung tour as the Volvo Grand Prix rarely yields a definitive tennis champion. This year, the Volvo Masters, should complete the puzzle of who is the world's No. 1 tennis player.



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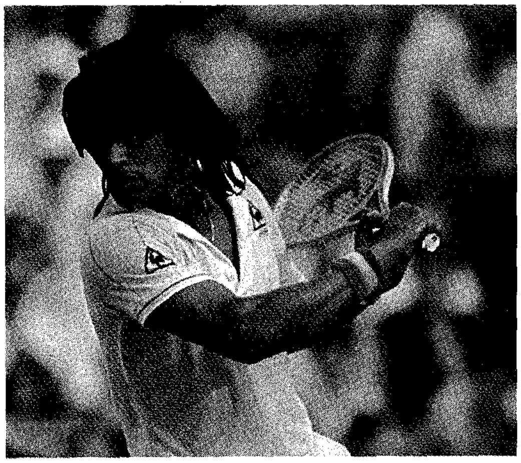

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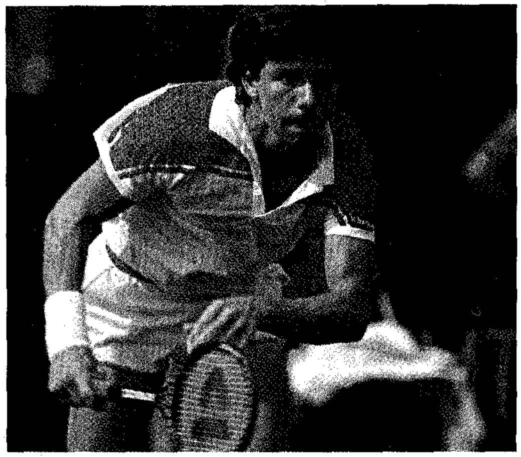

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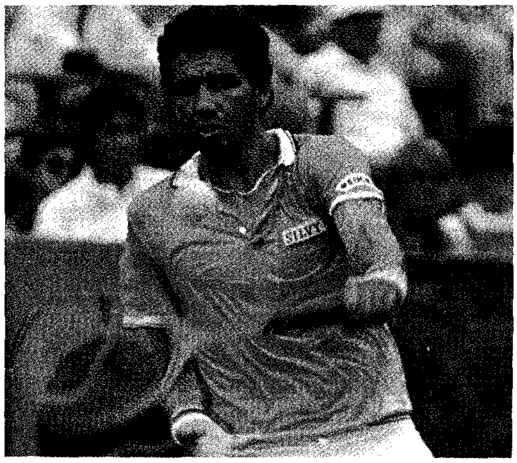

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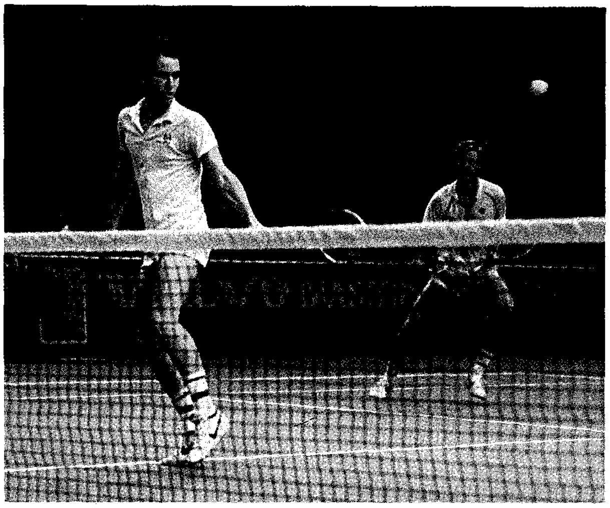
McEnroe & Fleming: Masters of the Volvo Masters Doubles



John McEnroe and Peter Fleming have made the doubles competition at the Volvo Masters their private domain. The three-time Wimbledon and U.S. Open doubles champions have won the title at the Volve Masters five consecutive years, and have never lost a match in Madison Square Garden.

By Dewey Blanton

The doubles competition at the Volvo Masters has, for the past five years, boiled down to a tale of two talents. John McEnroe and Peter Fleming have taken an extended lease on the title, having won the doubles five years running.

As in Davis Cup play, McEnroe and Fleming have never lost a match at Madison Square Garden. For the 1984 Volvo Masters, January 10-15, they will once again be the top seeded team and the tournament favorites.

The Volvo Masters doubles brings together the top six doubles teams of the year, determined by the final Volvo Grand Prix circuit standings. The Nos. 1 and 2 teams are seeded, thereby earning first round byes, while the remaining four teams are paired off to determine the semifinal match-ups.

Doubles is the poor sister to singles in the world of international tennis, although purists claim they find much more enjoyment in the tandem competition. The doubles specialists on the Volvo Grand Prix are practitioners of the lost art, of what many consider thinking man's tennis. These supporters consider doubles a game of ingenuity and speed, combining both the mental and physical aspects of the sport much more than singles do. Those that have proved themselves the best at this cerebral game over the course of a 75-tournament circuit are rewarded with a berth in the Volvo Masters.

Coming into the tournament, few would bet on any other pair than McEnroe and Fleming. In 1983, they won their third Wimbledon title, their third U.S. Open crown, as well as Volvo Grand Prix titles in San Francisco and Wembley. Their stellar record is the result of a remarkable forging of unique talents, McEnroe providing the imagination, while Fleming's forte is power, both on his serve and service return.

Such doubles analysts as Stan Smith, four-time U.S. Open doubles champion, and Bob Hewitt, a former Masters doubles winner, acknowledge McEnroe as the finest doubles player they have ever seen. "His variety of shots seems to be limitless," says Hewitt.

The McEnroe-Fleming reign, however, will not go unchallenged. Leading the competition are Anders Jarryd and Hans Simonsson, a pair of Swedish youngsters who, along with Mats Wilander, form the core of the Swedish Davis Cup team that reached the finals of that international team competition in 1983.

Jarryd and Simmonsson won the premier clay court tournament in the world, the French Open, and captured two other Volvo Grand Prix doubles titles during the year. Doubles was not intended to be their strong point, and their coach, Jan-Anders Sjogren, admits that they do not practice doubles with regularity. Yet they display a court sense and instinct for the game that makes them an exciting pair.

On the opposite end of the age spectrum, the wily pair of Mark Edmondson and Sherwood Stewart will pit their game of power and acumen against the field. Runnersup at the French Championships and the winners of four circuit titles, they often win on guile.

Edmonson, 29, is from Australia, and twice won the doubles at the Australian Open. Stewart, a 37-year old Texan, won the Masters doubles title in 1976 and was runner-up a year ago.

If doubles is a thinking game, then a team that certainly thinks alike is that of the Gullikson twins, Tim and Tom. They are the first team ever to qualify for the Masters without having won a circuit title during the year. To their credit, however, they were runners-up to McEnroe and Fleming at Wimbledon and were finalists at three other events.

The handsome Gulliksons have a touch of Andy Hardy in their backgrounds. Born and raised in Wisconsin, they never competed in a national junior tournament, nor did the family ever belong to a country club; in fact, their father still does his bit in their hometown of Lacrosse, Wisconsin, keeping the townsfolk well-groomed in his role as barber.

Rounding out the field will be two more pairs of Davis Cup players. Tomas Smid and Pavel Slozil, representing Czechoslovakia, were semifinalists in last year's Volvo Masters doubles, and given their strong finish in 1983, rank as one of the hottest teams on the circuit coming into the tournament.

The business-like demeanor usually presented by Smid and Slozil contrasts with the more fun-loving outlook of Carlos Kirmayr and Cassio Motta, the Brazilian Davis Cup pair. While excelling in doubles, Motta is a pretty good solo act as a locker room comedian, while a hint of Kirmayr's sense of humor is found in the fact he was once a drummer in a Brazilian rock band called "The Fleabags."

Thus, although McEnroe and Fleming seem ready to repeat their capture of the Volvo Masters title, there are five capable duos ready to change the familiar script.

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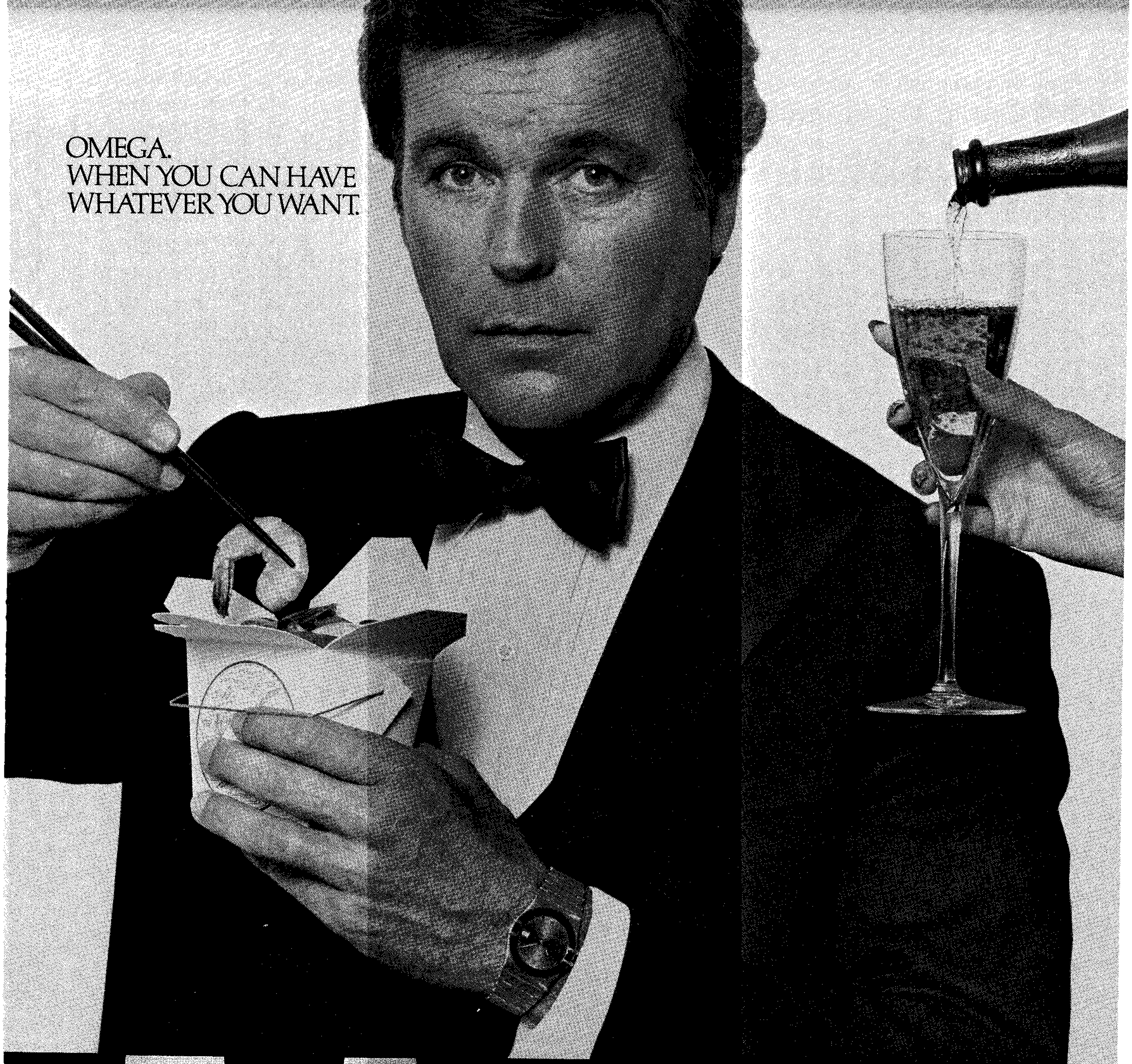
The award, determined by a panel of international tennis journalists, is the natural extension of Omega's sponsorship of the Volvo Grand Prix Player of the Month award, which acknowledges the outstanding performances in circuit events each month.

The award also is indicative of Omega's commitment to tennis. The company is the official timepiece of the U.S. Open.

At the January, 1983 Volvo Masters, Omega honored Jimmy Connors as the Player of the Year.



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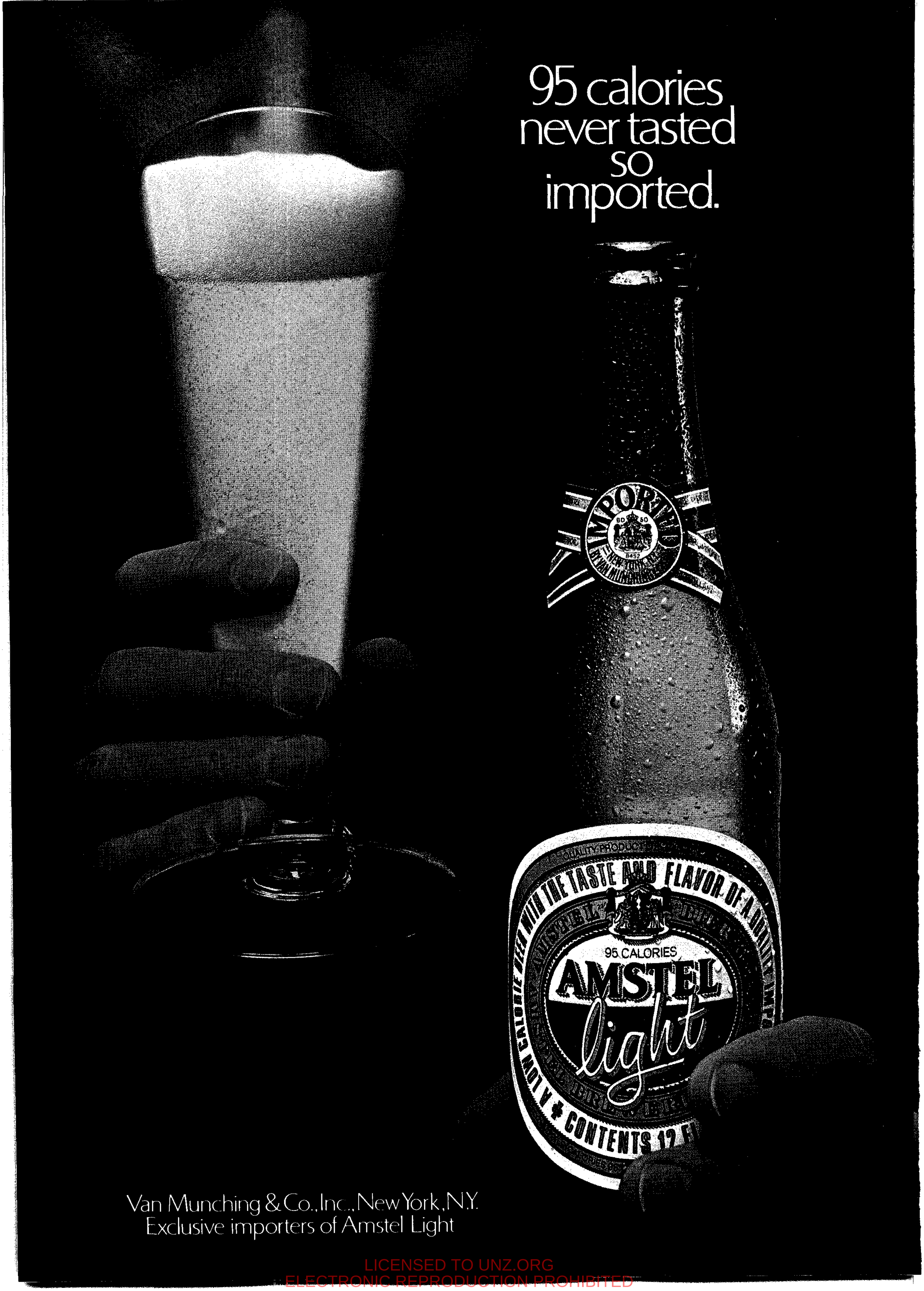
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Art/Kay Larson

SACRED ENIGMA

"...The mystery of de Kooning can be pared to a single question: How can anyone that good be that bad?..."

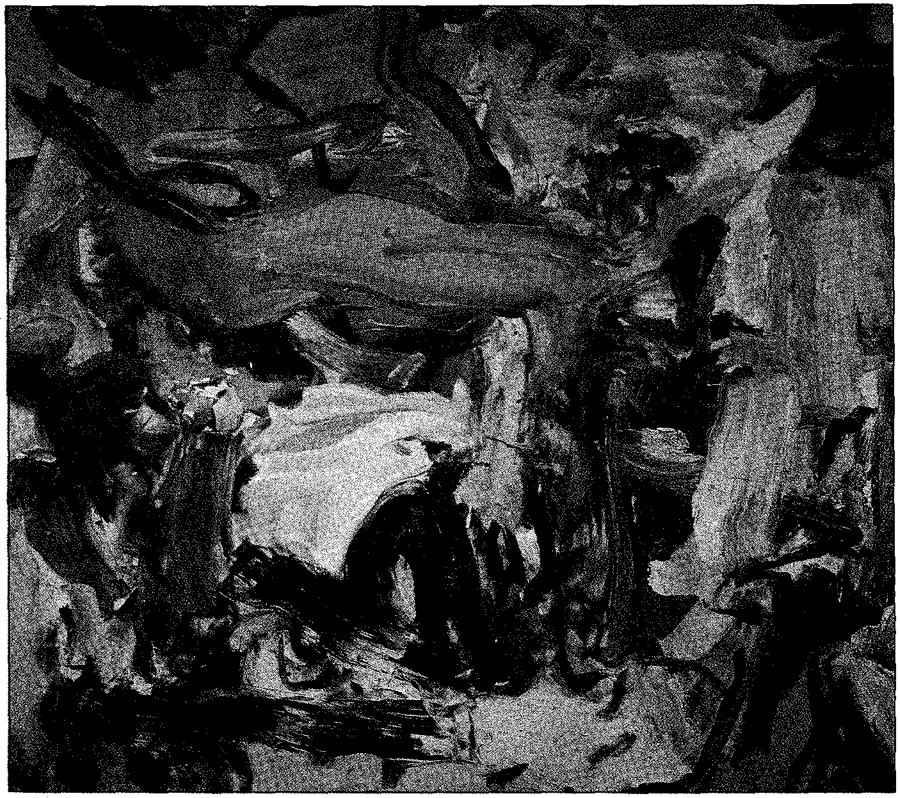
AT LAST, A MAJOR EXHIBITION READY TO confront the ups and downs, the genius and the bathos of **Willem de Kooning.** As the only important living member of first-generation Abstract Expressionism and a symbol of the days when American art first caught the attention of the world, de Kooning is one of the most sanctified painters alive. He is also a stubborn enigma and a significant source of arguments. His work from the 1940s and '50s—the early abstractions, and the famous swollen, leering "women"—is as securely entrenched in art history as anybody's. But the slippery ribbon-candy confections he has turned out since moving to the Hamptons, in 1963, have by no means won unanimous praise. Some of them, to my mind, are among the most curiously wholehearted failures ever produced by an artist of his stature. There is plenty of mystery centered on de Kooning, but it can be pared down to a single question: How can anyone that good be that bad?

The retrospective at the Whitney Museum offers the first chance to address the question in over a decade. Even so, this is not an ideal exhibition. The single big retrospective is actually two smaller ones, independently organized. The drawings were assembled by the museum's adjunct curator, Paul Cummings, and they sprawl in splendid and intelligent profusion over every free inch of wall space on the second floor. The sculpture must insert itself (and assert itself) between the paintings scattered over the fourth floor. The painting show, chosen, as was the sculpture, by Jörn Merkert, of Berlin's Akademie der Künste, has problems all its own. De Kooning's best work has lately been setting auction records, and daunted collectors are apparently not eager to lend their million-dollar "women." So the fourth floor holds a good chunk of his Depression-era figures, a meager slice of the great paintings from the forties and fifties, and a deluge of the late, not-so-great Hamptons pictures.

"Art never seems to make me peaceful or pure," said de Kooning in an oft quoted observation. "I always seem to be wrapped in the melodrama of vulgarity." De Kooning's melodramas are crafted with the intuitive savvy of someone who has always been an artist. Born in Rotterdam in 1904, he was apprenticed at age twelve to a firm of commercial artists, who felt he had so much potential that one of them took him down to the Rotterdam Academy of Fine Arts and Techniques and enrolled him in the night courses. One needs to think back to what that double exposure must have been like: the youngster, not even a teenager yet, accumulating both the competitive discipline of formal art-school training and the commercial artist's easygoing confidence in his sign painter's hand. It's possible to see the whole of de Kooning's career—including his brilliance and his moments of bottoming out—in those two poles.

De Kooning worked his way across the Atlantic on a steamer in 1926. Not much still exists from his first decade in New York, and only a few works show up here from the late thirties. By 1940 the figures were beginning to disintegrate into pure line and plane, reassembled in a flat, medieval-looking space. When de Kooning began to push his art a little harder, he found that he could free that sign painter's hand to have its will with a stroke of paint—to dribble it, caress it, scrape it, jiggle it, or shove it around in a kind of musical crescendo and diminuendo. Like Jackson Pollock and Arshile Gorky, de Kooning had become a master of the emotionally weighted line. Still pushing, he let the line become a broader gesture, performed with a wider brush. Out of this process of letting go emerged some of the purest, cleanest, and most "melodramatic" abstractions in art history. And when he let go all the way, the "women" walked out from the background.

De Kooning's "women" are masterpieces of attraction-repulsion—both in formal and psychological terms. They confirm what most women probably think are men's secret feelings toward them. Savage and all-devouring, the center of all attention, these elemental creatures are also savaged by de Kooning himself—by his brush, that is, working in concert with his secret will. After all these years, they are still archetypes—



Letting go: *Willem de Kooning's* Untitled III, *1976, at the Whitney.*

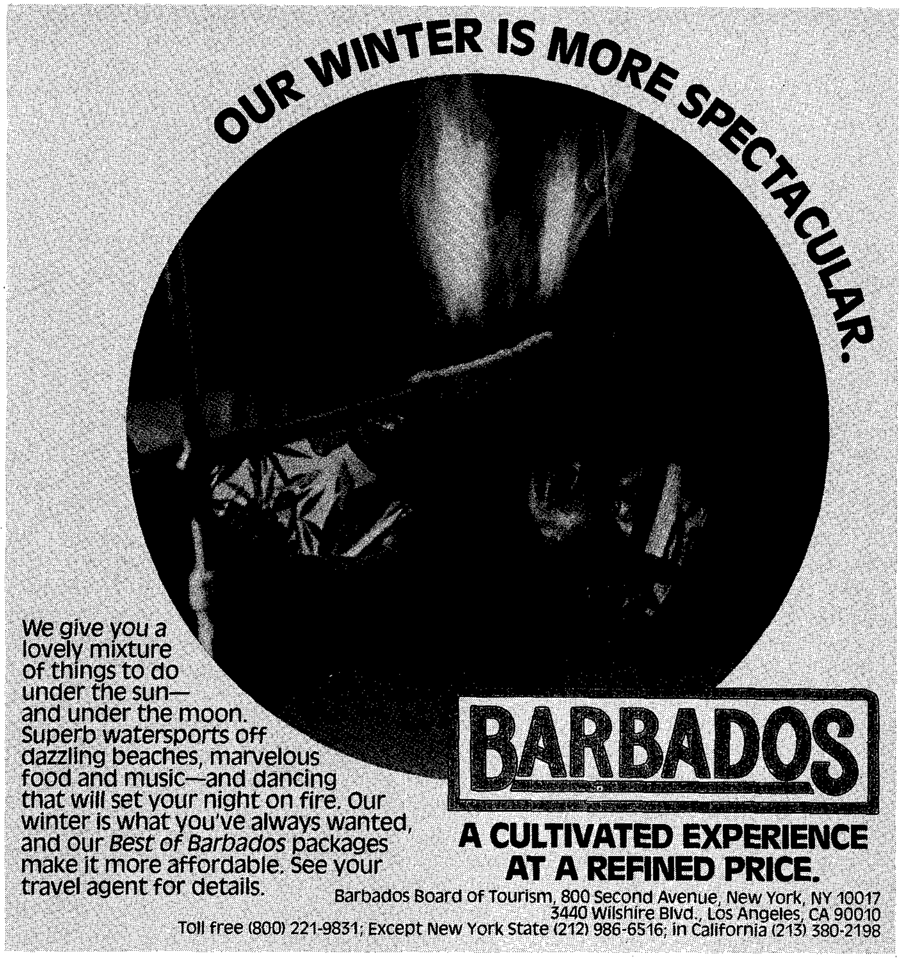
gargoyles on the Cathedral of the Nude.

We will probably never know what catharses de Kooning went through during the move to the Springs, in 1963. Perhaps his huge new studio brought on a "letting go" that was direct and physical, instead of indirect and intellectual. Perhaps he just felt some tension disappear from his life. Whatever the reason, the "women" that reappear in 1964 are so loose-limbed as to be ready to unravel. The "vulgar melodramas" have begun to lose the intensity that made the earlier work so thrilling. By the end of the sixties, de Kooning still had some passion intact. But by the early seventies, the "women" have unwound entirely, and all de Kooning's reserve has flown out into the salt air.

De Kooning has always set his brush down on canvas like a Boy Scout ready for a hike: He's never quite sure where he's going, so he feels his way along, keeping to the least familiar paths to sustain the excitement. The paintings done after 1970 are still consistent with his earlier work: The hand remains the chief guide, pushing paint around in long, twisting trails. But some inner directional signal is missing. If you stand close to one of these sprawls, the track of the gesture is clear enough, but if you stand back, there is a failure in the overall conception—the emphasis of an art based *only* on gesture.

It's much easier to say why an abstract painting works than to say why it doesn't. De Kooning's last two decades continue to confound opinion—both because there are people who accept uncritically everything he does and because there are those who see in these gory overindulgences an *idea* that compels them. The compelling idea in de Kooning's late work is the soft randomness of the way paint spreads around, the unintentional, non-heroic attempt to make a heroic painting, as though the artist were trying to do a grand deed but to look at it out of the corner of his eye. The fact that this exercise sometimes falls seriously short of success doesn't, for this second group, quite eliminate the power of the attempt.

De Kooning's talent continues to oscillate. There are two beautiful paintings from 1981 in the Whitney—one owned by MOMA, the other by the Hirshhorn—and they stand side by side with the three worst he has ever done, a trio striped in orange, black, white, and blue. The good ones are beautifully nuanced, subtle, and ethereal. The bad ones are so bad there is little to describe in them. It just goes to show, I suppose, that you can let go well enough, but only if there is something you are desperately trying to grasp in the first place. (945 Madison Avenue, at 75th Street; drawings through February 19; paintings and sculpture through February 26.) ■



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Books/Roger Starr, Rhoda Koenig

GOOD INTENTIONS, BAD BUSINESS

"...Rohatyn's social goals are honorable, but his economic solution disregards his own knowledge of the marketplace..."

The Twenty-Year Century, *by Felix G. Rohatyn. Random House; 168 pages; $12.95.*

IT IS GIVEN TO FEW BUSINESSMEN TO DO what Felix Rohatyn accomplished. He came into a government in crisis without experience in anything but the business world. Yet, with aplomb, sensitivity, and a clear fix on his purpose, he used his business background to solve the governmental problem.

Faced with New York City's inability in 1975 to refinance or pay off its maturing $6 billion and more in short-term notes, Rohatyn had to devise a plan for making the city's available assets visible to panicky lenders. By capitalizing the city's revenue flows and giving the state formal responsibility for collecting city sales taxes, he was able to make assets that had appeared pale and puny with the city's name on them look strong and rosy with the state's name on them. His pressure on the Emergency Financial Control Board helped keep the city safe from the counterpressures of those who were all too ready to go down the old path of higher pensions and bigger municipal employment rolls, which would have made the crisis permanent.

Rohatyn is one of the few businessmen to make an indelible mark on government without forgetting that he was picked for his job primarily because of his business orientation; he has written a book—or compiled a set of occasional writings and speeches—that proves how hard it is to remain "only" a businessman when one has worn, with great and merited acclaim, the purple robes of high public office.

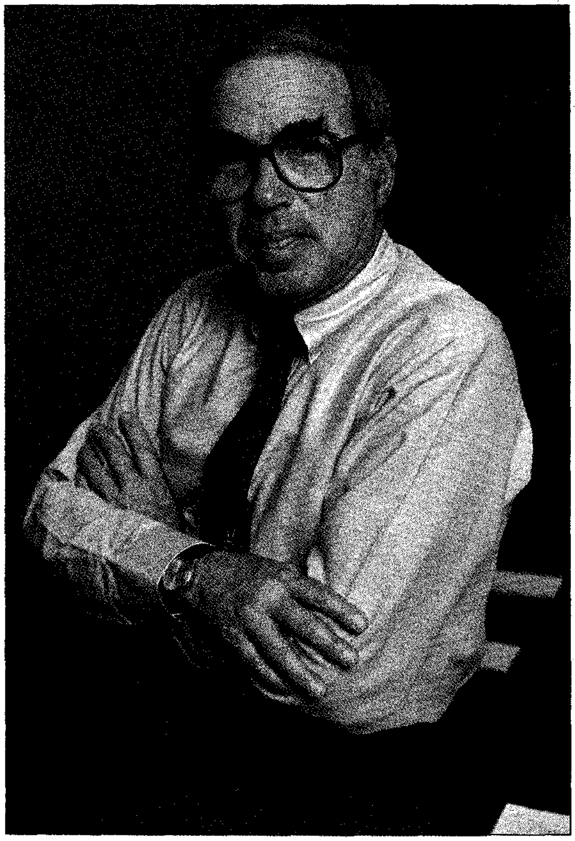
The pieces included in *The Twenty-Year Century* range from a description of how New York was saved from bankruptcy, through an agenda for the future of the nation, to a discussion of the problems of international debt and the lagging development of the non-industrialized countries. They present the views of a free-enterprise businessman who nevertheless insists that government play an active economic role in regulating credit, putting the hitherto unemployable to work, restraining interest rates, imposing environmental regulations, negotiating appropriate levels of wage settlements between industry and labor, and equalizing the disparities in wealth between the booming (a few years ago, at any rate) Southwest and the declining Northeast and Middle West.

Nevertheless, the most interesting material in the book is that which deals with the New York City crisis and its resolution. It is here that we learn how the leaders of labor, government, and industry, particularly the banking industry, came to recognize that they had a common interest in the survival of the creditworthiness of the city. And, despite their natural reluctance to sacrifice the immediate interests of their constituents, each managed to make compromises necessary to keep alive the whole from which their constituents could be expected to continue to benefit.

Rohatyn obviously believes that the New York City experience should serve as a model for the United States. He says flatly that "New York mirrors the United States," and goes on to explain that "we in New York City created the equivalent of a coalition government to manage an austerity program—a coalition of government, business and labor.... A similar coalition must be created at the national level."

I share Rohatyn's view that many of the same facts of life that caused New York City to overdraw its bank account have had a similar and even more portentous effect on the national economy. (As Irving Kristol puts it, " 'Fly now, pay later'... has become a philosophy of life.") Where I disagree with him is precisely on the point that he seems to consider most important, that the "national coalition" should take the shape of New York City's Municipal Assistance Corporation, and that it should resemble the Reconstruction Finance Corporation of the 1930s. Those prescriptions become, indeed, the very pith of his effort to turn the country back from its industrial decline, find jobs for the urban underclass, and reduce our dependence on imports. While scarcely any American would disavow these goals, I find that Rohatyn's coalition takes advantage of little of his own business knowledge and resembles the R.F.C. as little as the problems we face today resemble those of the Depression.

The Reconstruction Finance Corporation was a government bank set up by Herbert Hoover to keep sound and fiscally important enterprises alive until they could once again find a profitable demand in a more buoyant economy. It helped banks with good assets that were temporarily frozen by loss of income, or businesses that were perfectly capable of competing successfully with others at home and abroad but were in danger of liquidation because of the deflation of their customers' incomes. The R.F.C. is wholly irrelevant to an economy that, as Rohatyn has described it, is always flirt-



Rohatyn: *Should charity begin at the bank?*

Roger Starr is a member of the New York Times *editorial board.*

Photograph © 1984 by Thomas Victor.

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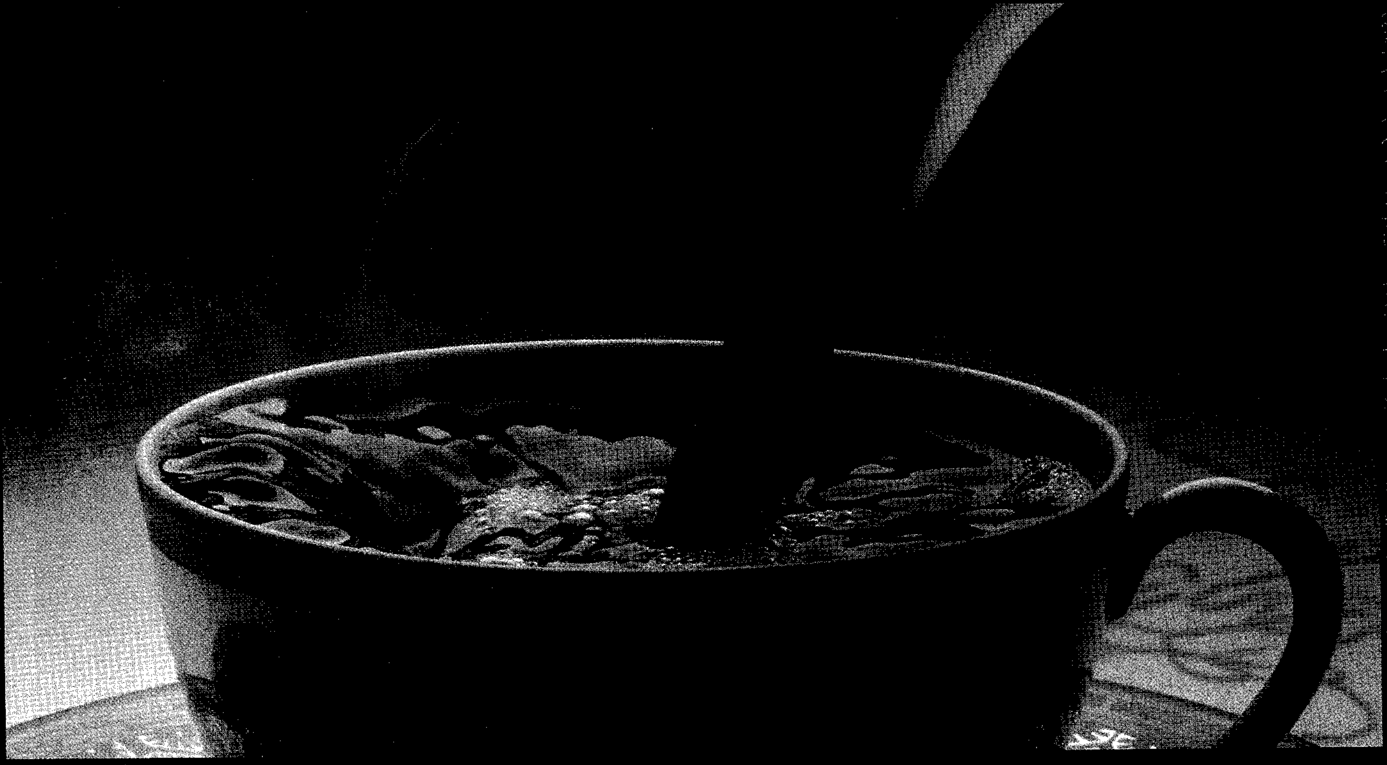

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ing with more inflation to conceal its low productivity.

Rohatyn sums up the challenge to our society and his response to it in these words: "An independent financing entity is needed to cope with the fundamental restructuring of older industries and the renewal of the physical plant of older cities, and to make use of the work potential of the inner-city unemployed."

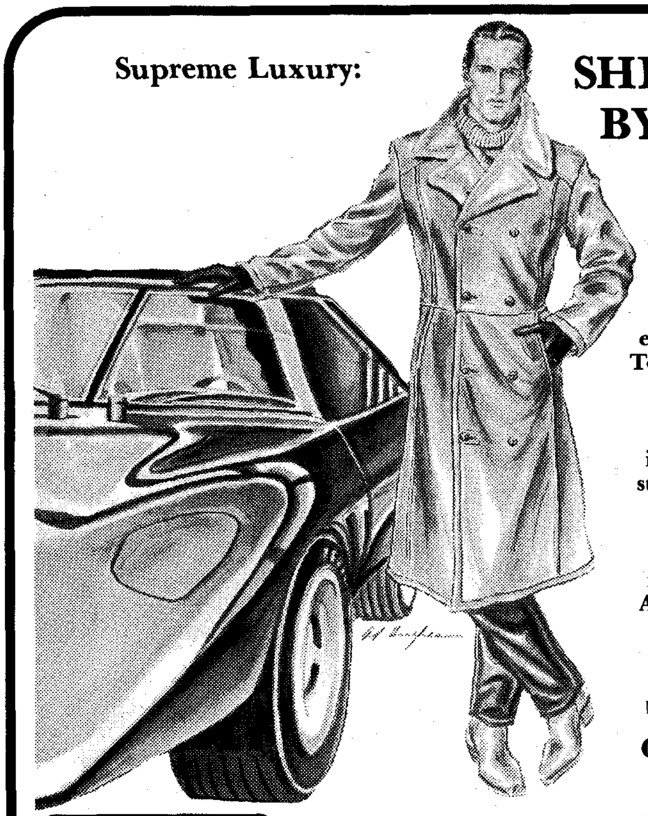
By "independent," I suspect that Rohatyn means his bank would be independent from the test of the financial markets in raising its capital. (When he describes a regional version of a similar proposal, Encono, Rohatyn explicitly says that its proposed $15 billion would be raised by selling bonds bearing federal guarantees.) The whole point of Rohatyn's achievement with the Municipal Assistance Corporation was that its bonds bore no guarantees of any kind. In other words, MAC succeeded in raising money because New York's assets, properly handled, spoke for themselves in the financial markets.

The assets of Rohatyn's proposed coalition, though, would consist of stock interests in, or debts of, enterprises that are either moribund or untested, and these enterprises would be primarily motivated not to pay back their debts or reward their stockholders but to accomplish certain social goals. Much as I hate to say it, I see no prospect of reconstructing the heavy industries of the North unless someone comes up with, for example, a way to make steel cheaper and better than that of the competition here and abroad. Of course, the government guarantee to carry on could pour money into losing steel mills, keeping workers ostensibly at work and dissipating the nation's assets in fruitless activities.

It is a mark of Rohatyn's decency that his knowledge of what works economically is always troubled by his wish that the economy could solve problems such as those of the inner-city ghetto and the loss of respect for authority. They are pandemic throughout the older industrialized world, but their etiology is cultural as well as economic. To the extent that they are susceptible of economic relief, that relief has to be based on the simplest of economic principles: A thriving economy cannot exist if our industrial capital is invested on motives of charity. **—R.S.**

Pitch Dark, *by Renata Adler. Alfred A. Knopf; 144 pages; $12.95.*

HELLO, MIMI, IS THAT YOU? OH, GOOD, I'm *so* glad I got you before you ran off to Georgette's. Now, listen, I had the *most* wonderful time at Bob and Alice's last night, but I'm calling to tell you about these two *fabulous* things I found



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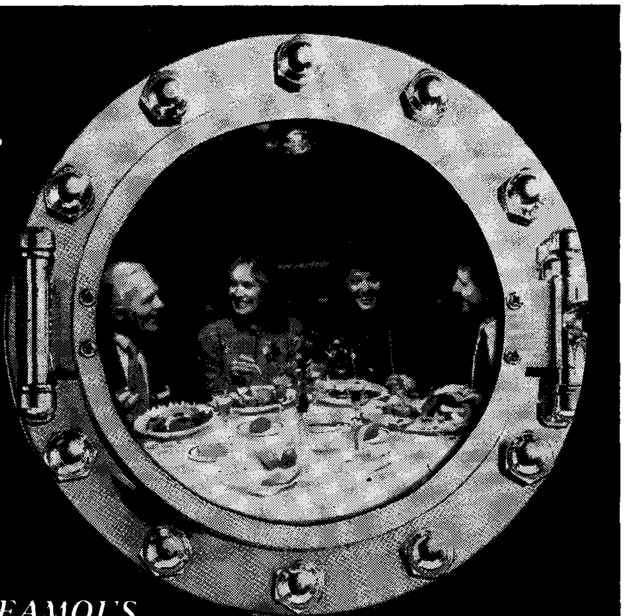

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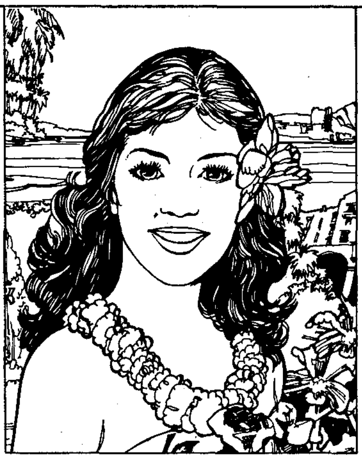

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out about there. Well, the first is this *terrific* new novel by a woman named Renata Adler. Alice loaned me hers, and I've been up all *night* just reading and reading, and—well, I just can't do it justice, I've got to quote. Listen to this: "And the virtuoso, and the pachysandra, and the awful night of Eva dancing?" What?—oh, that's a kind of plant, I looked it up. But, I mean, isn't it so, you know, *evocative?* And that same sentence comes up again 50 pages later, only that time she puts "and love long ago" after the pachysandra, so it's a little sadder that time. But the thing is, you never find out who Eva is, so it's so *mysterious.* The whole book is like that. There are all these little bits of scenes and descriptions that are just a few sentences or a page or so and go backward and forward in time and in and out of her mind, and what Alice was saying was how the *form* of the book is really her point of *view*—you know, that life is full of so many different little things that don't seem to have anything to do with each other that you don't know what's going on half the time. And she quotes all these remarks that she happens to overhear, like "He is married, which is very important in Chicago"—you know how those funny things just seem to jump out at you sometimes? Now, of course, I *say* "quotes," but in fact she uses hardly any quote marks at all, so you have to figure out when people are talking, and that makes all their lines seem so *stark,* even a little *creepy.*

Now, somebody there last night said it wasn't really a novel, only a commonplace book, but I thought that was so unfair, because it isn't commonplace at *all,* is it, to say things like "For a woman, it is always, don't you see, Scheherazade"—no, that wasn't me saying "don't you see," that's part of the quote. And it really is true when you think about it, isn't it? Because we've always got to keep talking, almost faster than we can *think* sometimes, or they might do something awful to us. I mean, you really feel for this woman in the book. She keeps trying to leave this married man she's been having an affair with for years—she goes to her friend's castle and everything, but in the end they say—at least I think it's them—"But you won't go? No. Never? No. Do you sometimes wish it was me? Always. Pause"—no, I'm not telling *you* to pause, that's how it's written—"It is you." Honestly, I loved it so much I'm going to read it over again to get all the parts I missed the first time. Well, I shouldn't keep you—oh, you're *right,* there *was* something else. Alice had this *marvelous* little Japanese man doing the hors d'oeuvre, and they were *so* thin and tiny, and made into these ex*quisite* fans and flowers—well, you could have just a *ton* of them and feel as if you hadn't eaten a *thing!* **—R.K.**

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TAPPING IN THE DARK

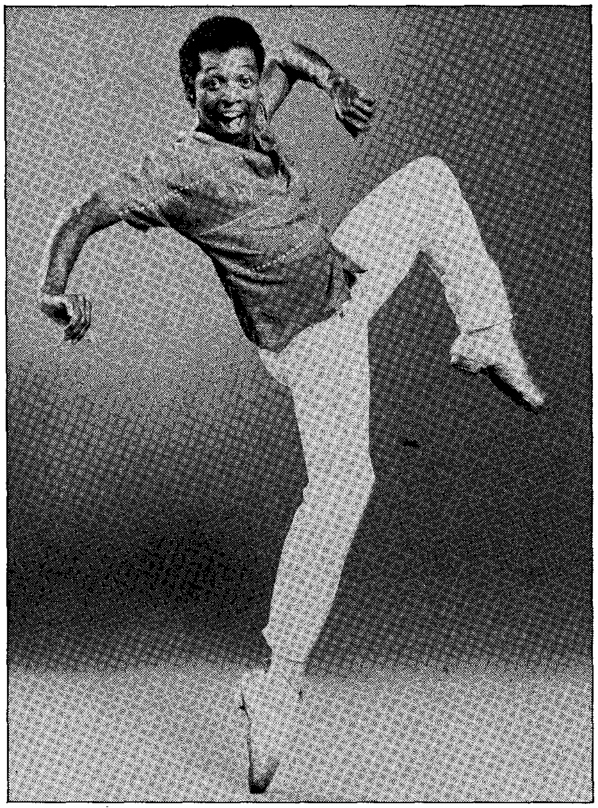
"...There is some extraordinary dancing in *Tap Dance Kid,* and *Human Comedy* at least has Galt MacDermot's music..."

THERE IS A SWEET NOTION IN **The Tap Dance Kid** in search of an author or three. Ideally, there would be a librettist, composer, and lyricist equipped to tell this story of a black, upper-middle-class New York family. William is a hardworking lawyer who fought his way up; Ginnie, his wife, now enjoys considerable leisure, though once she was part of a seedy tap-dancing act with her late father and her brother, Dipsey, who's still trying to make it as a Broadway choreographer. Daughter Emma, a young teenager, is overweight and defensive, but promises to be a fine defense lawyer someday; ten-year-old Willie wants to be a dancer, as his uncle's example, his grandfather's phantom, and his dextrous feet urge him to.

William, however, won't hear of Willie's tapping his way, as he sees it, back to the plantation; Ginnie, though sympathetic, has yet to emancipate herself from William's patriarchalism; Dipsey still has to make it to Broadway himself; Emma has to contend with being a girl, obesity, and Daddy's apparent neglect; and Grampa is only a ghost. But Willie has a will as well as talent, and in the novel on which the show is based, his conflict may take center stage and be properly affecting. In the theater, though, the boy keeps fading into the background, while other, insufficiently developed, belatedly dragged-in, or merely marginal problems usurp the limelight. Not that some of them shouldn't be there, but they need more careful structuring and subordination. Too often when we should be tapping our feet, Charles Blackwell's book is merely marking time.

Henry Krieger's tunes, if that's what they are, are a stale rehash of Krieger's *Dreamgirls* tunes, themselves rather a hash. There, at least, the parlando-ish flatness seems different, and, the surrounding electricity can minimize a bit of static. Here, the inherent tunelessness and obvious recycling hit us with a double whammy, and when some numbers are dragged out to a fare-thee-well—or, rather, to no farewell in sight—the itch in one's feet impels one merely toward the exit. Robert Lorick's lyrics are more lorickal than lyrical.

There are some partial compensations. Danny Daniels's choreography has old-fashioned bounce and new-spangled *brio,* and I only wish there were more of it. Harold Wheeler's orchestrations are original and ingenious as always, and deserve music rather than a dripping faucet to orchestrate. It's not Wheeler's fault if the orchestra—not the house—sounds papered. The team of Hotopp and dePass has produced better scenery than its norm, but the new ideas still look gimmicky and the old ones prehistoric. William Ivey Long, who redesigned someone else's costumes, seems to have done a rush job. But the dancing of Hinton Battle (Dipsey) is nothing short of extraordinary—the extensions and scissors kicks are, in fact, longer and higher than extraordinary—and there are winning performances, especially from Hattie Winston, Martine Allard, and Samuel E. Wright. Young Alfonso Ribeiro is an accomplished and attractive Willie, but he tends to force a natural charm that could easily fend for itself. Vivian Matalon's direction is, at any rate, unobtrusive.



"Gotta dance!" *Hinton Battle in* The Tap Dance Kid.

WILLIAM SAROYAN'S NOVEL *The Human Comedy* remains, as Aram Saroyan tells us in his biography of his father, "a favorite of American high school reading lists to this day." If that isn't warning enough for you, consider that the son finds it fraught with "a kind of dogged piety," and that it is full of what Edmund Wilson called Saroyan's "impulse toward self-befuddling and self-protective fantasy." In one of his autobiographical works, Saroyan wrote: "The guileless are by that very fact no less capable of guile but more." Though there is little syntax and less sense in this paradox, it does have some applicability to its author, who was capable of both guile and guilelessness. Only he got it the wrong way round and put all his guile into his life and all his guilelessness into his work, so that, with the possible exception of Thornton Wilder, no writer of repute turned out smarmier, stickier, sillier stuff than Saroyan.

It's too bad that Galt MacDermot should have picked **The Human Comedy** to turn into a pop cantata or pop opera or whatever is now on exhibit at the Anspacher Theater, where sixteen years ago *Hair* made its first and best appearance. MacDermot's subsequent shows desperately needed a transplant; of the ones I know, the current one comes closest to matching that first success. The music, especially when purely orchestral, actually surpasses it, managing to be unlike anybody else's without sacrificing melodiousness. Moreover, it is inventively orchestrated by the composer, and handsomely played by a dozen knowing musicians. But the lyricist (he calls himself "librettist," though there is no book save the skeleton of the novel), William Dumaresq, is not in MacDermot's but, rather, in Saroyan's league, and we get

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such things as "I think the kid will measure up,/ Though he's hardly older than a pup," "I can make up tunes with the best of them,/ Do-re-mi with the rest of them," and so on, ad nauseam.

Regrettably, MacDermot's vocal music is several notches below his orchestral writing, though at times pleasing enough, except when wantonly butchered by the vocalizing of Anne Marie Bobby, Leata Galloway, and Delores Hall. Stephen Geoffreys and Caroline Peyton can sing but not act. But there is very nice work from Rex Smith, Mary Elizabeth Mastrantonio, Don Kehr, Gordon Connell, and Bonnie Koloc, when the register is not too high for her. Master Josh Blake out-cutes even Butch Jenkins in the movie version; the rest, under Wilford Leach's sound direction, are adequate. I admire the enterprise and spirit of the show, but cannot honestly say I enjoyed it.

VASTLY INFERIOR, HOWEVER, IS **Total Hookup,** at the generally dependable Circle Rep. This is yet another import from the Louisville Festival, which is rapidly losing its credit. It was written by Conrad Bishop and Elizabeth Fuller, who were apparently trying for a naturalistic shocker in the manner of Zola, but overshot the mark into gorgonzola. This reeking play takes place in Omaha, whose on- and offstage population, on the authors' evidence, consists entirely of homicidal or near-homicidal maniacs, and of fools for the maniacs to batten on. Whether or not Omaha deserves such treatment, I don't know; *our* noses surely need not be rubbed in it.

A play may lurch toward Grand Guignol as long as it has a plot, or characters, or language, or something to hold the interest. Here, there is nothing I want to know, need to see, or can believe. And the trowel with which the irony is laid on would be better used in building a brick outhouse. I cannot imagine how as solid a director as Marshall W. Mason could have been conned into staging this, however well he has done it. Indeed, all production values are fine, especially David Potts's sets: whole microcosms swirling on the head of a pin. There are true performances from Steve Bassett, Edward Seamon, Lynne Thigpen, and particularly Sharon Schlarth, who, with minimal support from the text, is deeply moving. Alas, as the protagonist, Rosie, there is Jacqueline Brookes. This actress specializes in antipathetic roles, and though on occasion she may have been given a sympathetic one, I doubt if anybody could tell the difference. Here she plays a purblind, bigoted, destructive psychopath even more repellently—and ludicrously—than the authors intended. But to give the authors their due, they run her a close second. ▬

Dance/Tobi Tobias

THE LUCITE SLIPPER

"...The new American Ballet Theatre *Cinderella* is lavish and showy, a fairy-tale ballet without poetic fantasy..."

JUST AS WE ALWAYS SUSPECTED, THERE are things money can't buy. Mikhail Baryshnikov spent over a million dollars on his new production of **Cinderella** for American Ballet Theatre, which had its first performances during the holidays at Washington, D.C.,'s Kennedy Center. It boasts the Prokofiev score, five alternating casts of principals, a lavish wardrobe, a man-sized cat, a full kitchen, a chandeliered ballroom, and two choreographers—Baryshnikov and Peter Anastos. Still it lacks the ingredient essential to a fairy-tale ballet: poetic fantasy.

Prokofiev's music is a compound of romance and irony. As if they were tone-deaf, the choreographers translate satire as farce. The nasty stepsisters, played *en travesti* in the manner of the Trockadero company Anastos founded, are a crude pair whose slapstick antics grow tedious as soon as one has finished marveling at their beefy aplomb *en pointe*. The rest of the ballet is laced with sour jokes. When the Prince gives his ball, he allows his court to bow elaborately toward the spot—top of the staircase, upstage center—where any well-trained royal scion would appear, then makes a sneaky surprise entrance from a downstage corner, leaving them—well, ass-backwards. He, in turn, is rudely had when, searching for the owner of the glass slipper, he encounters three redheaded daughters of the bourgeoisie, who all but rape him in claiming to be his true love.

The prettier parts of the story, in this rendition, are as bland as Junket, and just as unimaginative. Cinderella doesn't seem to suffer much; her hearth scenes are nine parts spirited play to every one of wistfulness. Both Magali Messac and Marianna Tcherkassky exercised great charm in the role, but, with their adversity so mild and their coping so cheerful, they failed to enlist much sympathy. As a lover, the Prince—Patrick Bissell and Danilo Radojevic, the nights I went—is a cipher; he might be Anyprince. And the Fairy Godmother (Cynthia Harvey, Lisa de Ribere) is just another nice-looking, capable girl, without authority or radiance. (How they could have missed casting Martine van Hamel as this benevolent power is beyond guessing.) This strange lack of characterization went right down through the ranks. Apart from the ballerinas playing the heroine, nobody, including the choreographers, seemed to have any conviction about the tale, either as narrative or as metaphor. Many a child has known instinctively that Cinderella's journey, from ashes to redemption, reflects an ardent human wish, but Baryshnikov and Anastos have no use for this kind of enchantment.

The only scenes with real life to them are those between Cinderella and her cat, played by a fully encased Gil Boggs. The feline movements—pouncing, clawing, grooming—are nicely observed, and there is a sense of genuine intimacy and affection between the pair. There's some witty invention here, too. Cinderella dreams of the ball while she toys with a scarf dropped by one of her departing stepsisters, then ties it around her cat's neck, inviting him to be her dancing partner. He gives a last lick to his fur and, with her help, rises gallantly to his hind paws to play the cavalier in a mock pas de deux. He even has a little springy jumping solo of his own, in which he occasionally resorts to a forepaw assist but finishes gamely with the prescribed landing to one knee, indulging just for a second in a roll on the back.

For the most part, the choreography is indifferent. You can tell it's been done by knowledgeable people—if only by the sly quotes from the masters—but it's awfully dry and dull. A long divertissement for the four seasons, which calls for material in the faceted-jewel Petipa vein, evaporates as it happens. The ballroom ensembles, even the setting of the haunting Cinderella Waltz, lack both impetus and flavor. As for the apotheosis, it might have been devised by the minimalists.

Cinderella is not much challenged until her solo at the ball; *none* of her choreography advances our knowledge of her character. The Prince's several solos all look derived from Baryshnikov's virtuosity. The individual steps are fiendishly hard inversions or combinations of familiar ones, and there is no ease of connection between them. Bissell, who is both a princely type and a superb technician, managed to look suave while he negotiated the difficulties, but the effort told. Radojevic, a flashy virtuoso, just toughed it out.

The love duets are oddly unresolved. The choreographers had the right idea in keeping them tender, almost domestic in their intimacy, but they haven't given us anything to remember. The mood is right, but the images are vague and pallid. At times the choreography seems absent-minded. The Prince lifts his

Stepsister act: *Messac as Cinderella, with La Fosse and Barbee.*

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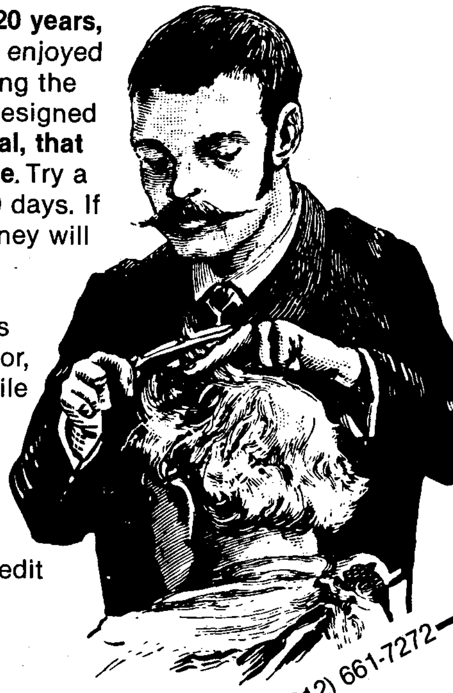

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lady high and she reclines, as if on a cloud, dreaming; unfortunately he leaves her there immobile for so long you think he's forgotten her. Another sequence concludes with the lovers turning their backs and slowly wandering off toward a dim upstage corner, as if they'd forgotten *us.*

The décor and costumes, by Santo Loquasto, are opulent to the point of vulgarity, and visually incoherent. Backdrop and sidepieces are done in a gloomy metallic square-and-circle pattern that might wallpaper the lobby of an expensive hotel. Freestanding sets create an amusingly overequipped kitchen—iron milk pails, bellows—and a sepulchral ballroom, these in two entirely unrelated styles. The clothes are inspired by the fashions of the late eighteenth century, and some of them, the ball gowns in particular, are very pretty indeed. The classical tutus, though, for the seasonal dances, are hideously overwrought, the young ladies of the corps de ballet all too literally transformed into gaudy songbirds and long-stemmed scarlet roses. Nearly everyone sports a wig, so elaborately shaped and curled that the wardrobe department must need a separate attendant for headgear.

It's telling, I think, that, for all the physical extravagance of the production, the transformations—which should symbolize the magic of the fairy-tale world—fall flat. The Fairy Godmother summons the four seasons, who are supposed to outfit Cinderella for the ball: dress, jewels, transportation. All they bring is a spangly fabric sample, too skimpy even for a shawl. Our heroine throws it over her shoulders and slips away while seasons and godmother distract us with several minutes of filler dancing. "Is she changing?" my companion asked. Having arrayed herself in the privacy of a dressing room, Cinderella returns and, in the absence of a couch, is hoisted aloft and borne away by members of the ensemble while others run alongside plying dime-store streamers in a turning-wheel pattern. A mouse-drawn pumpkin would have been finer. When the ballroom clock strikes midnight, we've got the dress problem again. The fancy one is whisked away (on a good night—the effect failed at the premiere) on a string, leaving Cinderella in her rags, but one hardly notices her plight, or her crucial shoe-shedding flight, what with that self-important dress flying over the chandeliers, to say nothing of that visible string.

Magic can be simply effected; what is essential is that the audience be made ready to believe. This *Cinderella,* so ostentatiously dressed and housed, so bereft of imaginative play, deadens the spirit to the point where possessing a glass slipper seems to mean no more than owning a Cabbage Patch doll. ■

DREAM LOVER

"...A complex, death-haunted movie, *Vertigo* has images and sequences that will return years later to trouble your sleep..."

Love of a blonde: *James Stewart and Kim Novak in Alfred Hitchcock's film.*

I CAN'T SAY THAT **Vertigo** HAS EVER been one of my favorite Hitchcock movies. Obsessive, morose, heavy with "themes" and symbols, this 1958 production has inspired a great deal of solemn analysis, little of which has helped its cause. Perhaps because it is both obscure and morbid, certain critics have hailed it as Hitchcock's masterpiece, while lighter souls have dismissed it as convoluted nonsense. Both views are wrong: Though inferior as art to such witty and eminently comprehensible movies as *Shadow of a Doubt, Strangers on a Train,* and *Rear Window, Vertigo* cannot simply be laughed off as the highbrow's *Twilight Zone.* What the anti-*Vertigo* party won't admit is that the movie's originality is inseparable from its murky psychology and complicated, wildly implausible plot. The power of *Vertigo,* like that of certain tales of Edgar Allan Poe's, lies in its craziness.

The hero of the movie, Scottie Ferguson (James Stewart), a San Francisco police detective, suffers from acrophobia (fear of heights). Having quit the force guiltily after a policeman dies while trying to rescue him from a rooftop, Scottie, unemployed and depressed, agrees to keep an eye on the wife of an old friend. The friend tells him a peculiar story—that his wife, Madeleine (Kim Novak), is obsessed with a long-dead woman named Carlotta, that Madeleine, like Carlotta, is morbid and suicidal. Skeptical but intrigued, Scottie gets into his car and follows Madeleine for weeks—up and down hills, around corners, in and out of alleyways, and into the Palace of the Legion of Honor, where Madeleine sits for hours, gazing silently at a portrait of the tragic Carlotta. In these long, methodical sequences, which unfold with trancelike slowness, Scottie is wandering through a maze. Hitchcock shoots the strange and beautiful San Francisco, with its nooks and corners and oddly private public places, as if it were an interior landscape that led backward into memory. The Victorian buildings, elaborate and ceremonial, open their doors only to reveal other portals. The light is odd—bright, but dreamy and diffuse, without shadows, the colors rich, saturated, painterly.

The prize at the center of this shadowless maze is Kim Novak, bovine but beautiful, with thick, arched eyebrows, blond, pinned-up hair, full lips, and an ample body bursting the seams of a tailored gray suit. Novak's heaviness of body and spirit—her helpless, slightly depressed carnality—is central to the mood of *Vertigo.* Gliding about silently, her spirit seemingly muffled by the thick sensual padding, she draws in the tense, lean Scottie. Without ever speaking to her, he falls passionately in love.

Scottie and Madeleine begin an affair, but she's still gloomy and withdrawn, and in a visit to the Mission San Juan Bautista, south of the city, she pulls out of Scottie's grasp and, as he stands paralyzed by his fear of heights, throws herself from the tower of the mission church. This agonizing moment is captured in an image I have remembered more than twenty years—Stewart in the tower, frozen in pain and frustration as he sees his beloved plunge past an open window.

Bereft, and tortured by guilt, Scottie falls into a deep depression from which his boringly normal girlfriend (Barbara Bel Geddes)—whom he has flirted with for years but will never love—tries vainly to rescue him. Scottie comes out of his funk only when he spots a girl on the street who looks teasingly like Madeleine—Judy has the same body and face, but her hair is coarse reddish brown, and she wears a cheap dress. At this point, *Vertigo* becomes profoundly disturbing, for it is clear that Scottie wakes up only when he embraces madness. The whole idea of "vertigo" takes on a different coloration. His spells are not just a physical (and, as he sees it, moral) weakness but the outward signs of a personality seeking release. Ordinarily a bored, repressed man—a sober rationalist in a brown suit and hat—Scottie, or at least part of Scottie, longs to fall into madness and death. He goes all the way with his obsession with Madeleine, forcing Judy (Novak again), a tough-talking shopgirl, to wear Madeleine's clothes, to dye her hair blond and do it up in a bun. Giving full rein to his insanity, he becomes cruel. Stewart's voice rises to a quivering high pitch, while Novak brings out Judy's sense of violation and her desperate desire to be loved for herself. She is very touching.

If the late Luis Buñuel had worked with the same material, he might have made a sparkling black comedy, mean and funny, but Hitchcock's treatment is completely straight. This is a solemnly

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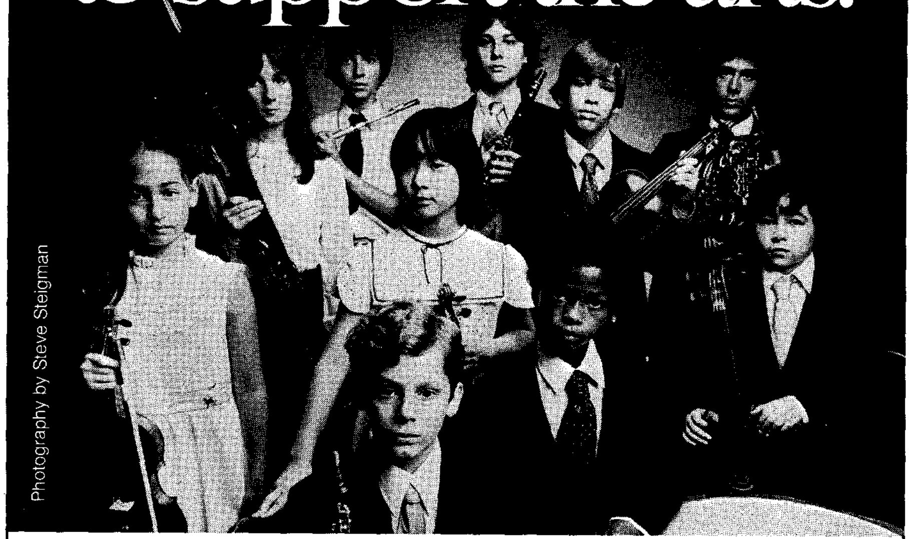

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fantastic movie about fetishism. Scottie treats Judy so cruelly because he is fighting for his potency—until Judy merges into Madeleine, she cannot possibly arouse him. Scottie's bewitchment is an exaggeration of the common male desire to remake all women in the image of an ideal, and also, perhaps, an expression of Hitchcock's personal eccentricity—his tendency to turn his actresses into the same blond icon. Yet, if the artist is obsessed, he is still not mad. Hitchcock knew exactly what he was doing. Well before the end of the movie, he clears up the mysteries of the plot—the conventional thriller elements in *Vertigo*—in such a way that splits our sympathy between Scottie and Judy. As critic Robin Wood has pointed out, this dramatic coup makes our emotional response to the film far more complex than to almost any other thriller.

The overstrained, neurotic emotions build to an overwhelming climax. In one wrenching act of will, Scottie sheds the burden of the past, conquers his fears, learns the truth about Judy—and then loses everything. *Vertigo* doesn't tantalize us with madness only to reassert a sane world at the last minute. Right to the end it draws strength from its most fanciful elements. This death-haunted and past-haunted movie is genuinely creepy—the entire visual design supports the ruling obsessions. Years after you've seen *Vertigo*, whole sequences return to trouble your sleep.

In brief: BLAKE EDWARDS'S **The Man Who Loved Women,** a remake of a second-rate Truffaut farce, is so vaguely written that most moviegoers, I suspect, will sit through it without understanding how they are supposed to respond. Is the hero—David Fowler (Burt Reynolds), a Los Angeles sculptor—meant to be a compulsive skirt chaser (like Truffaut's hero) or a sheepish, passive man who allows himself to be corralled by panting women? Burt Reynolds, whose black, squared-off beard and heavy tan give him the appearance of a bouncer at a Sunset Strip sex club, plays the character first one way and then the other, and the movie never settles into a comic convention that makes sense. As Reynolds's psychoanalyst, Julie Andrews is dreadful (her scenes, earnestly written, stop the movie dead), but Kim Basinger does wonders with that old comic standby, the woman who enjoys making love in public places. . . . Tom Conti brings his soft, pleasing, droopy-eyed melancholy to *his* masher role in **Reuben, Reuben.** Adapted from a Peter De Vries novel, this modest account of the final days of a drunken, womanizing Brendan Behan–type poet is moth-eaten and too complacently literary, but Conti makes the best of his ironic and self-lacerating sallies. ■

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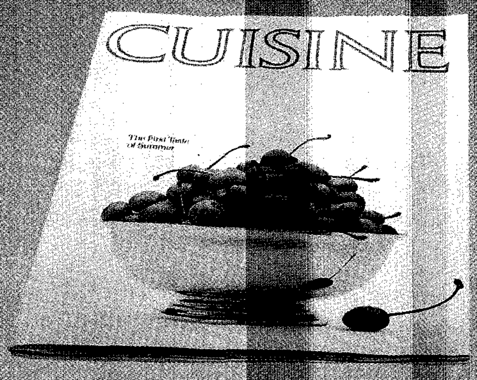

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By Nancy McKeon and Corky Pollan

The Framing of the Few

The Victorians had a way wit tabletops. They massed them with tiny frames artfully arranged. And they had a seemingly endless supply of relations available to fill them. Our supply of relatives is sparser. But the delicate workmanship of these exquisite Art Deco frames from the thirties ($30 to $95) would set off even a single loved one in Victorian splendor.

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A CHILD'S GARDEN OF VERSES
The Boy Travellers

Twice-Sold Tales

If your mom was sentimental, or just never got around to tidying bookshelves, you may still have your battered copy of *Pippi Goes on Board, Tom Swift, Horton Hears a Who!, A Little Princess.* But since one generation's treasured books are often out of print for the next, how nice to know that your parents' favorites, even their parents' parents', may still be around for your children. Ami Megiddo, of the Compulsive Collector (tucked away on the balcony at the Burlington Bookshop), specializes in rare, first-edition, illustrated, hard-to-find, and—especially—beautiful books. He has assembled a winning, but limited, collection of books for children—as early as a first-edition *Five Little Peppers and How They Grew* ($125); as fascinating as the 1880s "The Boy Travellers" series ($25 each), with sprightly digressions on sea serpents, naval architecture, and meteors; as charming as a twenties edition of *A Child's Garden of Verses* ($10). Even people with no children will prize the books for the typography and the illustrations.

THE COMPULSIVE COLLECTOR/*Burlington Bookshop balcony/1082 Madison Avenue, near 82nd Street/879-7443/Open Wednesday through Saturday 1 to 6 p.m.*

Bold Storage

Beside the quiet charm of traditional Japanese packaging, the gentle humor of graphic designer Katsu Kimura seems downright rollicking. But Kimura's boxes embrace the same sense of respect for the gift, the recipient, and the integrity of the container. Which is why the banana box peels open, the cigarette box flips up and contains a dozen filter-tipped boxes, the eggbox cracks open to reveal a yolk box, and the Swiss-cheese box is full of holes. The book that commemorates this designer's *oeuvre, Katsu Kimura: Package Direction,* is $95 (and the only part in English is the title). The boxes are more accessible: $15 to $25 for paper, $200 to $1,000 for fabric or steel.

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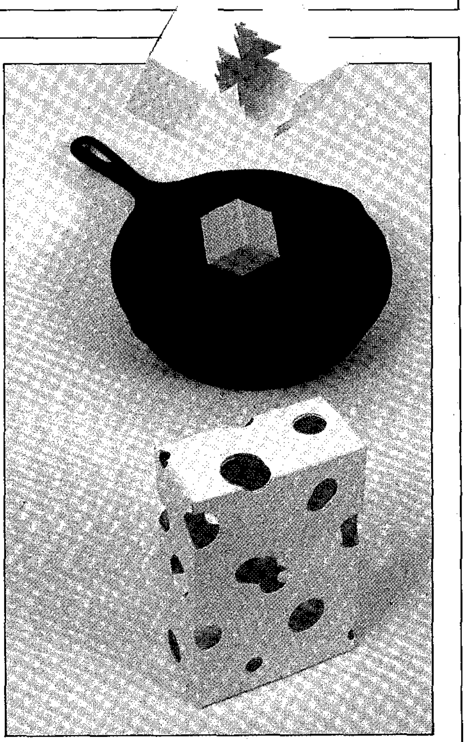
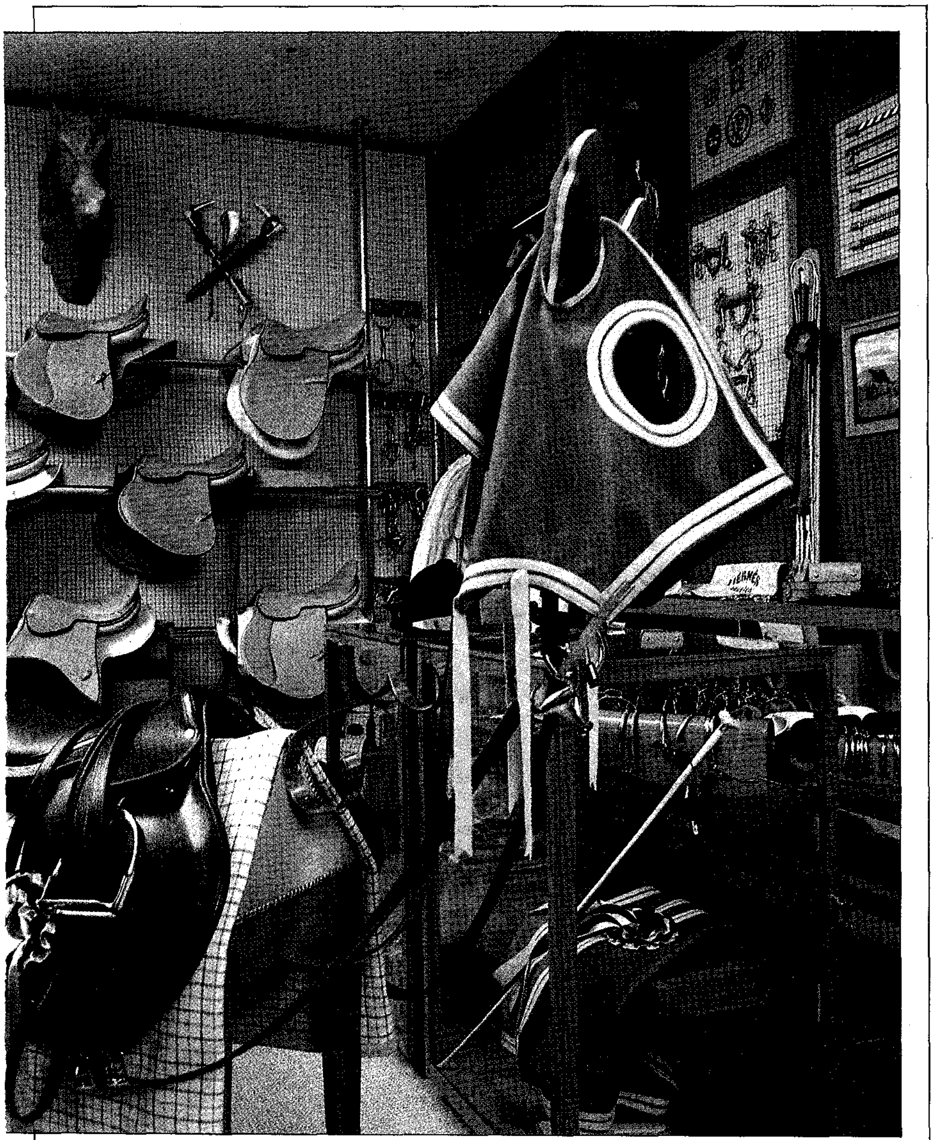


Photographs: top, Maria Robledo; center left, Aaron Rezny; bottom, Victor Schrager.



The Rein-Maker

Hermès has always given more attention to the horse than to the rider. But, for the first 146 years of Hermès history, New Yorkers had to travel to Paris—preferably to the mini-museum on the second floor of the Faubourg Saint-Honoré shop—to find that out. Now that Hermès has burst forth from the tender confines of Bergdorf's and into its own 57th Street spot, everything is falling into line. The saddlery shop is the star here, the green saddle above ($4,000 in leather, $10,000 in crocodile) its showstopper. If you simply can't bear the six-month wait ("Our clients are patient," croons one salesperson), try a William Steinkraus saddle in pigskin ($1,400 to $2,000). Hermès's other leathery luxuries are to be found in the sumptuous space as well, from the tiniest of notebooks to luggage custom-made for your Rolls or Learjet. For the unhorsey set, Hermès has things fragrant (Calèche, our favorite) and woolly (men's and women's sportswear) and silky (all those scarves). And, as a gesture of goodwill, an edition of 150 silk scarves (right) is being offered in honor of Central Park. Of the $200 purchase price, $100 goes to the Central Park Conservancy.

HERMES/*11 East 57th Street/751-3181*

Sundays Will Never Be the Same

Some people can't get in gear on a Saturday or Sunday without their fix of eggs or Nova. No New York weekend's respectable without these eats, anyway. Down at PizzaPiazza, the management had a hunch—pizza *con* brunch! No ordinary pizza, but some great brunch classics done deep-dish-pizza-style. We would kill for the Broadway (eggs, cream, cottage cheese, Nova, and chopped fresh scallion greens). But the Great Western tugs at us, too: That's tomato, onion, eggs, jalapeño, and link sausage. When it's cold and we're hungry, there's the nice-and-spicy Corned-Beef Hash. The healthies go for the florentine—garlicky spinach, cheese, and poached eggs. Nobody will ignore these bargains: Your choice of individual brunch pizza, a Bloody Mary (or wine or a mimosa), and coffee is $5.95. There are other terrific deep-dishers as well—some with meatballs, some with white cheese, some with Parisian sausage, some vegetarian. And every day there are salads, burgers, and David Glass's chocolate-mousse cake, so live it up. **—Barbara Costikyan**

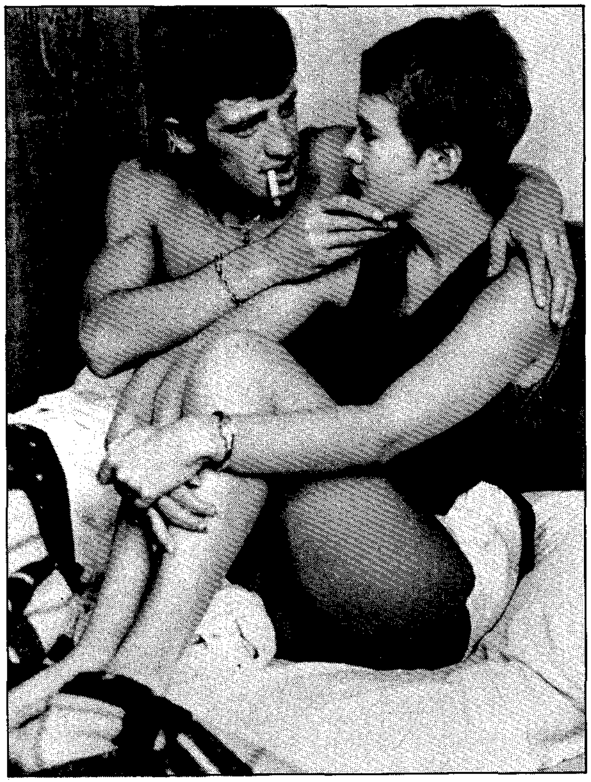
PIZZA PIAZZA/*785 Broadway, at 10th Street/505-0977*

Photographs by Ted Hardin.

On Film/William Wolf

THE LEGACY OF THE NEW WAVE

"...It hardly seems possible that a quarter of a century has passed since *la nouvelle vague* burst upon us..."



Milestone: *Belmondo and Seberg in Godard's* Breathless.

THE NEW YEAR MARKS A CULTURAL ANniversary that should not slip by unheralded. It hardly seems possible that a quarter of a century has passed since *la nouvelle vague*—the French New Wave—burst upon the international film scene. In 1959, Alain Resnais came out with his stylistically avant-garde *Hiroshima Mon Amour,* one of the Wave's early classics. That was also the year of François Truffaut's celebrated and poignant *The 400 Blows* and of Claude Chabrol's cynical *The Cousins.* The following year came Jean-Luc Godard's *Breathless*—a milestone not only for its bold freedom of form and unnerving realism but also for an icy alienation that presaged the attitudes of the sixties. "In those days a new director was turning up every week," reminisces Jacques Demy, whose own *Lola* (1961) was part of the phenomenon.

Truffaut has long insisted that the New Wave was more journalistic label than movement. The post–New Wave French filmmaker and part-time historian Bertrand Tavernier agrees, noting that the films of the period differed greatly from one another in both style and content. Adds Resnais, "There was no unifying theory." Nevertheless, these films of the New Wave shared some unmistakable characteristics. There was an impassioned, feverish determination to make films on the part of directors who could not break into the rigid studio system. Their visions were intensely personal and their work highly individualistic. The requisites were independence, freedom to experiment, and the ability to make films on minuscule budgets. Having to make do with little money spawned a technical inventiveness that loosened the style of filming and editing. Ironically, these new *auteurs,* as they came to be known, were inspired by films made under the Hollywood studio system by directors whom they idolized as earlier *auteurs.*

Watershed years are convenient for historians, but there's usually a measure of artificiality to rigid demarcation lines. Indeed, while 1959 is the key year for the New Wave, Chabrol's *Le Beau Serge,* now considered one of the definitive New Wave films, appeared in 1958. Alain Resnais, whose own career predates the New Wave, traces the origins of the development as far back as Agnès Varda's 1954 *La Pointe Courte,* and even beyond, to the late Jean-Pierre Melville's *The Silence of the Sea,* which was released in 1949. When Melville's *Bob le Flambeur,* of 1955, was shown in New York last year, one could clearly detect the early ripples of the New Wave.

One of the most important sources for these directors was Henri Langlois's Cinémathèque, which provided the new crop of directors with the opportunity to study a vast store of international films. Theoretical underpinnings were contributed by critic André Bazin and filmmaker-critic Alexandre Astruc. Meanwhile, the pages of *Cahiers du Cinéma* became an invaluable forum for new ideas. Truffaut, Godard, Chabrol, Eric Rohmer, and Jacques Rivette—the big five of the New Wave—all wrote for the magazine.

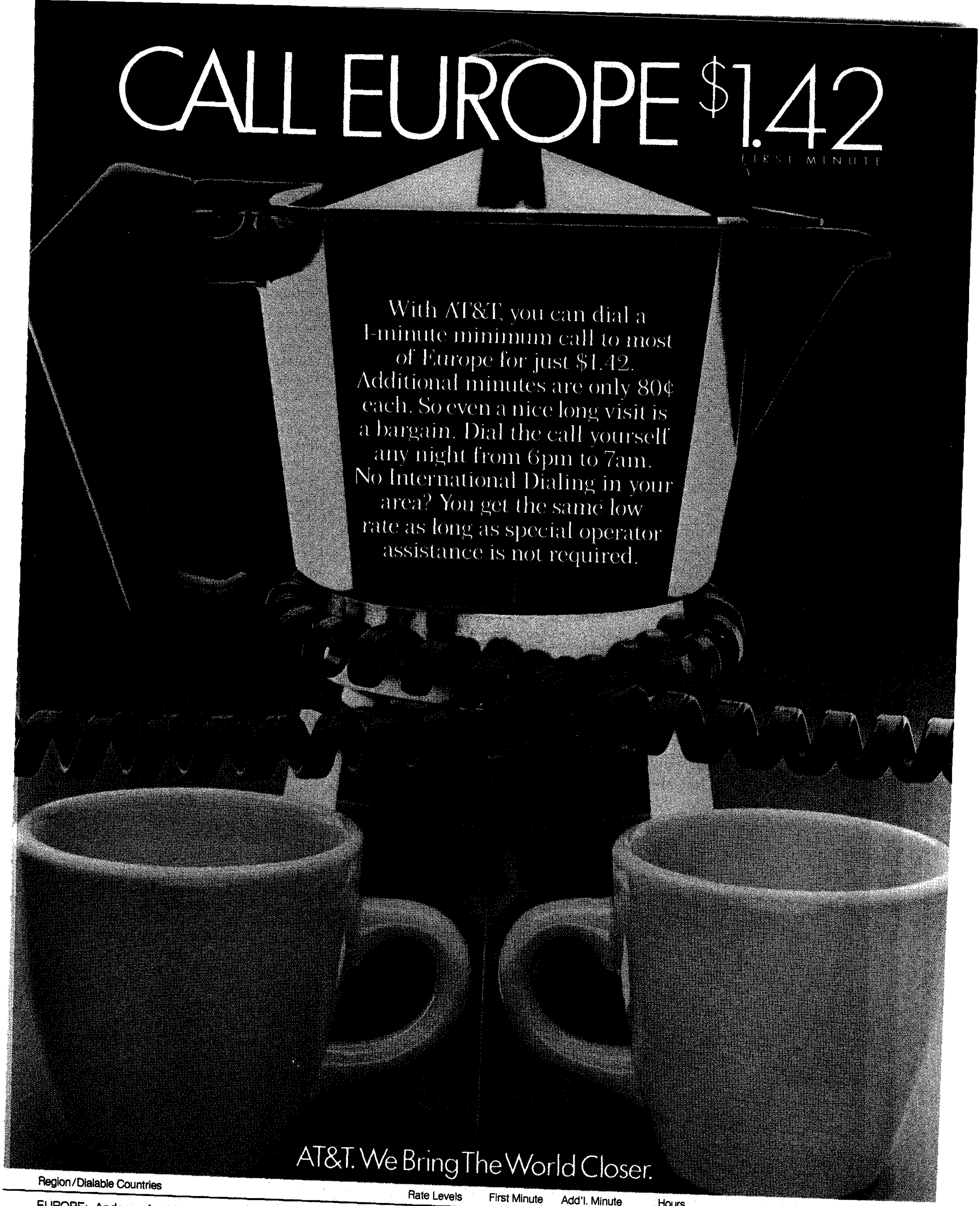
France, however, wasn't the only place for low-budget personal cinema at the time. Britain had its angry young men. In this country, director John Cassavetes directed *Shadows,* also a very personal, low-budget movie, released in 1961. But it's clear that such other sixties films as *Easy Rider* owed most to the course set by the French. The New Wave made audiences more receptive to adventurous American filmmakers like Woody Allen, Brian DePalma, Robert Altman, and Martin Scorsese, who were then in the formative stages of their careers.

The French directors not only were innovative but also proved remarkably durable. Jean-Luc Godard, the most daring and experimental of his compatriots, has carried on unflaggingly. Whether dazzling us with his startling tracking shot of highway carnage in *Weekend* or immersing us in his intensely leftist political proselytizing (sometimes with boring results), he has steadily expanded the possibilities of cinema. His creative restlessness was again evident in his impressionistic *Passion,* which approaches film as if it were a piece of music.

Like *Breathless,* Truffaut's *The 400 Blows* and *Jules and Jim* were stylistically fresh and exciting. But through the years this director has become increasingly concerned with content. To be sure, his films are elegantly crafted, but challenging subjects intrigue him most—obsession with love (*The Story of Adèle H.*), death (*The Green Room*), and the process of making movies (*Day for Night*). His latest film, *Confidentially Yours,* is a perfectly honed, entertaining homage to American *film noir* of the 1940s.

Truffaut, who aims for a broad public, has become the most commercial of his confreres. Rohmer has remained more esoteric. His *My Night at Maud's* consisted of intense, philosophical conversation, and *Perceval* was done in verse. But even Rohmer is enjoying considerable commercial success now with *Pauline at the Beach,* one of the most popular French films to play in New

Photograph: Memory Shop.



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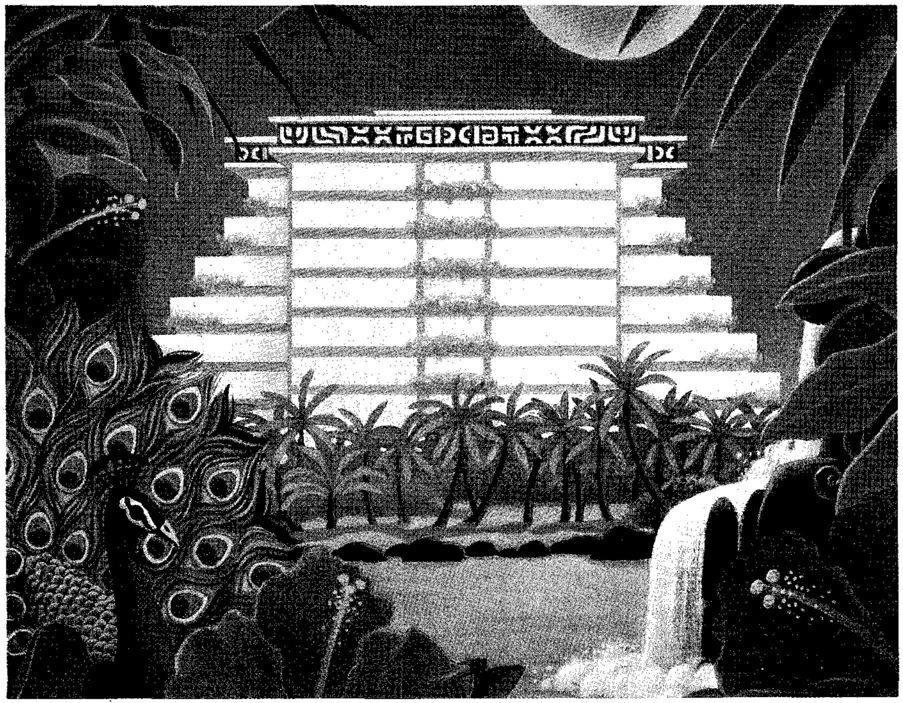

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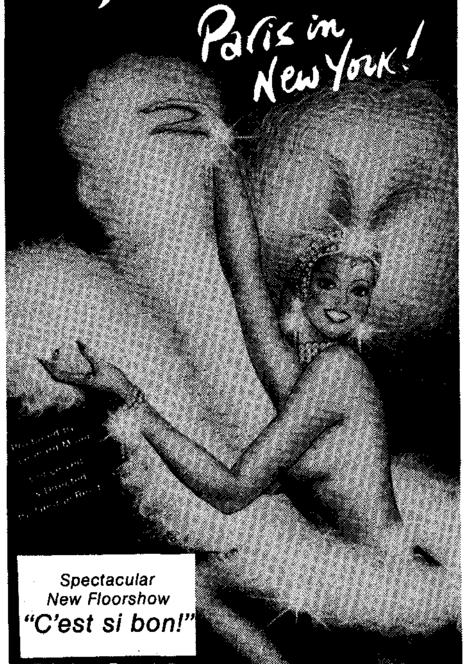
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York in some time. Jacques Rivette, another director who makes heavy demands on his audiences, has completed *L'Amour par Terre,* about actors who hire themselves out to present plays for private entertainment. Chabrol has proved no less durably prolific, having just finished for television *The Blood of Others,* starring Jodie Foster and Stéphane Audran. Long fascinated by the themes of jealousy, guilt, and revenge, Chabrol has been content to dwell on them. "What interests him most is directing all the time," says Resnais. "If 6 out of 40 or 50 films are good, he says he's very happy."

Unlike Chabrol, Resnais is constantly searching for new levels of complexity. In *Life Is a Bed of Roses,* shown last year at the New York Film Festival, he juggles three stories in different time periods with a delightful sense of comedy and a distinct trace of Surrealism. Resnais's adventuresomeness has been reflected consistently in such diverse works as *Night and Fog* (1956), the classic documentary on the Holocaust, and *Muriel, Last Year at Marienbad,* and *Mon Oncle d'Amérique.*

Louis Malle, whose quintessentially French *Zazie* and *The Fire Within* were important to the New Wave, has recently turned his attention to the United States with *Atlantic City* and *My Dinner With André.* His latest, *Crackers,* transplants the Italian comedy *Big Deal on Madonna Street* to the streets of San Francisco. Other still-busy New Wavers include Jacques Demy, whose recent *A Room in Town* was shown at the Chicago International Film Festival; Agnès Varda, who has been leaning toward topical films like the feminist *One Sings, the Other Doesn't* (1977) and *Mural, Murals,* her report on popular Los Angeles wall art; and Chris Marker, who continues to perfect the cinéma-vérité form, making films for French television.

The New Wave legacy is not all positive. While emphasizing the role of the director as *auteur* helped to raise the status of cinema in relation to the other arts, it also downgraded the importance of the screenwriter, the cinematographer, and the others essential to filmmaking's success. But on the plus side, two major contributions are still being felt. Many of the sophisticated camera and editing techniques we take for granted today in film and television were popularized during the New Wave. Perhaps even more important is the debt owed for the spirit of independent, personal cinema that somehow persists despite the commercial pressures of the constant quest for blockbusters. An impressive, inspiring library of fascinating—and sometimes great—films of the late 1950s and the 1960s are there to remind new generations of filmmakers of those glory days in Paris. ■

Music/Peter G. Davis

SONG-BAG LADIES

"...Horne's recital seemed cynically calculated, artificial; but Battle, Ameling, and Beardslee sang with true emotion..."

BORED TO DISTRACTION DURING **Marilyn Horne**'s recent recital at the Metropolitan Opera, I puzzled over an observation I'd read earlier that day in the mezzo-soprano's new autobiography: "Because opera stars are the only ones who can draw the crowds, we may be reaching the end of the great song interpreters." What, I wondered, is Horne trying to tell us? That ticket sales should be used as a reliable barometer of artistic quality (the Met was certainly packed)? That Elly Ameling, Benita Valente, Peter Schreier, Hermann Prey, Elisabeth Söderström, Teresa Berganza, Jan DeGaetani, Jessye Norman, Jorma Hynninen, and dozens of other superb recitalists don't count because they could never fill Yankee Stadium? Or is she implying that today's big opera stars are not great song interpreters? I would agree on the last point, although Horne surely never meant such a self-incriminating confession. Pavarotti, Price, Caballé, Domingo, and Sutherland may be remembered for many reasons, but I doubt if posterity will rank them as important exponents of the classical song literature.

Marilyn Horne, with James Levine: *Grand diva or girl next door?*

Horne herself is definitely a main attraction and a potent vocal presence in the opera house, but, for me at least, she has never been convincing on the recital stage. Her Met concert, with James Levine at the piano, seemed artificial and cynically calculated from beginning to end. First she played the grand diva, gracious but distant, self-consciously tending to Great Art: three Handel arias sung with ice-cold mechanical accuracy, Schumann's *Frauenliebe und Leben* overlaid with heavy operatic sentiment and pasted-on facial expressions, and an instrumentally abstract rendition of Brahms's two poignant songs with viola accompaniment. The mannered atmosphere was somewhat less oppressive during the French and Spanish groups, but then Horne reached four breezy encores and condescended to her audience by suddenly pretending to be the girl next door. "A concert at the Met? It's like singing in the bathtub," she told us. That cozy remark, too, seemed like just one more well-rehearsed pose.

Horne is a phenomenal technician, and many of her vocal effects were breathtaking, but too many phony ticks intruded between me and her songs. Such a reaction, I suppose, only reflects personal taste. Many people were obviously enraptured, although I got far more satisfaction from three other recent recitals in humbler surroundings and given by much less prestigious names. **Kathleen Battle** is one of those rare singers who present themselves in concert as freshly and naturally as they act a role on the opera stage. Her Tully Hall program was an unusual one—two solo Bach cantatas followed by several elaborate arrangements of spirituals for string ensemble and two songs from *Porgy and Bess,* all featuring prominent guest instrumentalists: Hubert Laws (flute), Wynton Marsalis (trumpet), and James Levine (piano). The combination could easily have failed, but it worked for Battle, due to the sheer beauty of her soprano and her musical instincts, which are so true and devoid of artifice.

Elly Ameling prefers to specialize almost exclusively in song recitals, and by now there are few subtleties about the art that she has not mastered and adapted to suit her voice and personality. Thanks to Ameling's popularity, New York has had many opportunities to hear areas of the repertory that would otherwise be neglected. Her latest gift was Hugo Wolf's *Italian Songbook,* which she sang at the 92nd Street Y with the Dutch baritone Ruud van der Meer and Rudolf Jansen at the piano. Complete performances of this exquisite cycle come along much too infrequently, and merely hearing it all at once was a treat. Both Ameling and van der Meer resisted the temptation to act out the lyrics' amorous warfare and went straight to the emotional core of all of the 46 songs, simply, directly, and unaffectedly.

Throughout most of her career, **Bethany Beardslee** has been associated with new music, and the contemporary composer could scarcely hope for a better interpreter—committed, intelligent, and, unlike so many specialists in this field, blessed with a real voice. Beardslee has been so busy with premieres that she seldom finds time for more conventional repertory, but over the past few years the soprano has allowed herself that luxury in a series of joint recitals with the pianist Richard Goode at Merkin Concert Hall. Even at that, their latest concert did not exactly consist of overexposed staples—Schoenberg's *Book of the Hanging Gardens,* Ravel's Mallarmé songs, and Britten's *On This Island*—but by Beardslee standards this striking juxtaposition of three early-twentieth-century song cycles must have seemed like a relaxed holiday. And how wonderfully she sang them all, with a voice still striking for its intonational purity and silvery clarity, and with a concentrated emo-

Photograph by J. Heffernan.

tional fervency that gave fresh meaning to every note.

THERE IS A SPECIAL LUMINOSITY ABOUT the Metropolitan Opera's current **Fidelio** revival, difficult to describe but clearly emanating from one source: Klaus Tennstedt. Conductors seldom exercise this sort of all-pervading beneficial influence over opera performances nowadays. Occasionally James Levine generates a similar spirit, but only in operas for which he has a marked affinity, and even then Levine hardly ever kindles the sort of inspirational fervor that characterizes Tennstedt's *Fidelio.* The entire performance seems to originate somewhere in the physical center of this awkward-looking, anxiously gesticulating figure hunched over the orchestra. His urgent message spreads through the musicians in the pit, sweeps up to the stage, and engulfs a grateful audience, possibly startled at hearing a familiar opera vitalized by such a genuine and deeply felt musical impulse.

Most conductors ease their way into *Fidelio,* which does at first suggest a harmless domestic comedy. Tennstedt, though, immediately establishes a charged atmosphere, carefully articulating Beethoven's richly scored instrumental conversations in the opening scenes and gradually applying more expressive weight as the plot darkens. The dramatic pace continues to intensify before climaxing in Act II, when Leonore confronts the evil Pizarro—always a moment of breathless excitement and overwhelming in this instance. Still unsatisfied, Tennstedt drives on to an even greater catharsis during the sunburst choral apotheosis to freedom and human dignity that ends the opera.

All this is accomplished in a production that has never been especially distinguished. Boris Aronson's sets are surpassingly ugly, even for a dank prison, and Otto Schenk has had more success directing other operas for the Met—the last scene looks silly, straight out of Gilbert and Sullivan, where every boy gets a girl. On opening night, it took a while for the cast to catch Tennstedt's vision. Once Roberta Peters (Marzelline) and Michael Best (Jacquino) were safely out of the way, the performance gained momentum, as Eva Marton, rather nondescript in the first act, took complete possession of Leonore and turned her into an epic heroine with a voice to match. Edward Sooter sang for Jon Vickers as Florestan and gave no reason to regret the replacement, while Matti Salminen (Rocco) and Franz Mazura (Pizarro) were totally absorbed in their roles. Despite several superior individual contributions, it was Tennstedt's presence that unified every element, making this *Fidelio* such a compelling fusion of music and theater. ■

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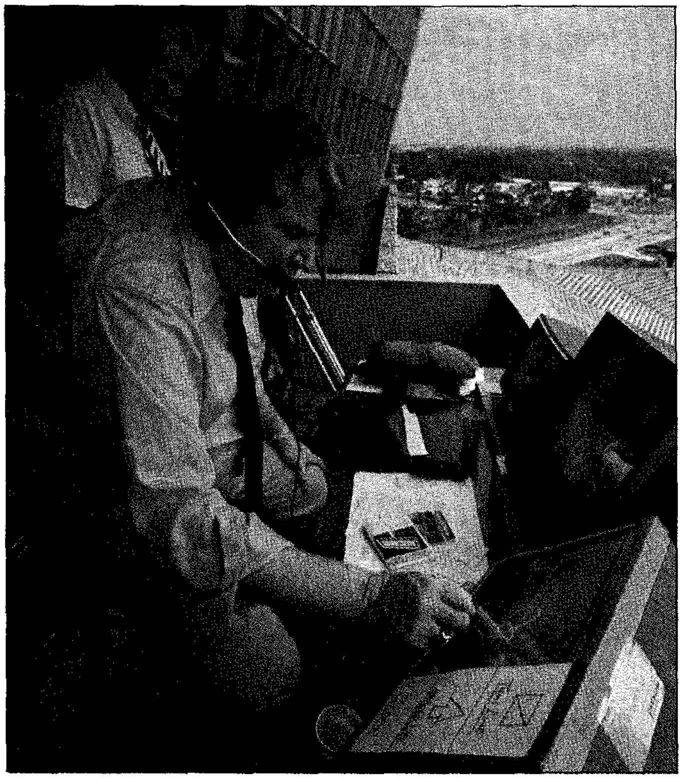
IF YOU ARE AT ALL SERIOUS ABOUT FOOTball, you will have watched two professional games last Saturday, two more on Sunday, and four college bowls on Monday. (The TV set becomes a Laundromat: brains washed while you wait. Inside, behind the looking glass, after the rinse cycle and the spin-dry, is your severed, shrunken head. I love it.) And the pig-kick season has reached only its semifinals. The little-boy teams have gone home to Cattle Prod U. to learn to read. The big-boy teams, by an arithmetic of sinew, have simplified themselves to four. Next week the N.F.L. conference championships will be decided. January 22 in Tampa, Florida, and on CBS at 4:30 P.M. is Super Sunday (XVIII), than which in the land of the brave there is no more solemn occasion of male bonding and electronic gee-whiz.

One may choose, of course, not to be superserious about Super Sunday. Many New Yorkers have so chosen. Neither local team made the playoffs, and the naked city is provincial. It is, moreover, a provincialism that alibis. Have you noticed that when New York teams are good at a game the game itself is socially relevant and mystically wise? Whereas when New York teams are lousy, that same game is silly, boring, overexposed, has-been, or fascistic? Entire sports go out of style overnight for the loftiest of trend-think reasons.

This is because most of the media heavies live here, and they like to theologize their parochial passions in magazines that are national, newspaper columns that are syndicated, and television programs that are networked. Thus, in the 1950s, when the baseball Giants and Dodgers left town in search of mellow, an almost Homeric weightiness was attached to *The Violent World of Sam Huff* because the football Giants were winning. Later on, when Green Bay did most of the winning, pig-kick seemed less chic. Upon, however, the advent of Joe Willie Whiteshoes in Flushing Meadow, it returned to fashion; Super Bowl III was for New York media heavies what the Paris Commune has been for French intellectuals: mythopoeic. Afterward, the Jets and Giants both resumed their losing ways and—shazam!—professional *basketball* became the smart sport of the seventies. Until, of course, the Knicks stopped winning.



John Madden: *"Holy Moley!" and electronic squiggles.*

But let's talk about Florida, not New York. Big John Madden—I kiss his cleated feet—will be there.

Not all the male bonding in pro football occurs on the gridiron or in the beer commercials. They bond as well in the broadcast booth. The play-by-play announcer tells us what just happened; the "color" analyst explains why. These partnerships are as problematic as first marriages. At CBS, the A team is Pat Summerall and Big John. At NBC, it is Dick Enberg and Merlin Olsen. At ABC on Monday nights, the A, B, C, and D teams are Frank Gifford, Don Meredith, Howard Cosell, and O. J. Simpson. It often seems on ABC that there are at least three too many mouths, two of them Howard's. Avaunt!

The A teams—they seem not to surprise or abrade one another in the witness-box—alternate Super Bowls. The B teams are road companies, going where they're told. It usually isn't necessary and sometimes isn't possible to discriminate among B teams. They all wear creamy blazers, the color of butter or smoke, with totemic network crests. They all have sincere hair, although there is something like dubiety in their glittering eyes: Do I chortle, weep, blaspheme? Am I really a grown-up? They vary in slant: callboy, batman, Merry-Andrew, subaltern, fishmonger, Sevareid. But they can be counted on to guess at the holding penalty and update the injury report, and none of them lies to us.

Nevertheless: Marv Albert and Reggie Rucker (NBC) are very bright. Charlie Waters and Tom Brookshier (CBS) are not. Jack Buck (CBS) is a straight arrow and needs to be because Hank Stram's first language is organic chemistry. Bob Costas (NBC) allows himself to lose track of the game by scurrying after each of Bob Trumpy's many exasperations. Charlie Jones too much indulges John Brodie, who seems every other week to have gone down for the third time in an Esalen hot tub.

A teams and road companies are abetted before, during, and after each game by camera hogs at the command modules of their chosen networks. Captain Video at CBS is Brent Musberger, who approves of himself more than I do. Captain Video at NBC is the much less smarmy Len Berman. Both glisten, with capped grins on bottled anxiety attacks. Each has a guru, on a leash. At NBC, he's Pete Axthelm, who knows from Shakespeare and other worthies. At CBS, he's Jimmy the Greek. Am I alone in missing the point of Jimmy the Greek?

About those A teams: Pat Summerall, after a heroic upward struggle, is finally

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"...Cosell sounds like Al Haig reporting from Mission Control at NASA..."

almost all right, except when he explains tennis. Dick Enberg is considerably swifter, although he somehow reminds me of Tom Eagleton at the McGovern convention. Merlin Olsen used to be almost as good as Big John, with the same sort of lived-in face, plus a beard, but he's lazed his way through this season, so laid-back as to roll over into bromide. (DEATH BEFORE MELLOW, says my favorite T-shirt.) Big John still cares.

An ex-coach like Stram—they both won Super Bowls—Big John sees the big picture while still speaking American. Opinionated, irreverent, disheveled, fidgety, he loves pig-kick as much as he hates airplanes. He is for mud and against squeaky-clean, and says things like "Holy Moley!" He sends in his own plays and overrules the refs. He ridicules the nomenclature and admits his rare mistakes. Unlike Brodie and Griese and Hayden, he will not excuse a quarterback. Unlike Rucker and Gene Washington, he won't alibi a wide receiver. Unlike Trumpy, he's never ditheringly beside himself on the inconsequentials. Unlike almost everybody else in the analysis racket, he'd rather be where he is than in the Oval Office. Like his pet Dallas safety, Billy Bates, "he even spits good," although I wish he wouldn't play with that magic pencil.

We need him because we are otherwise in danger of confusing fun and games with serious news. Both feed TV its precious live minutes: You are there. Real news, though, is in the habit of happening at inconvenient times and places, like Grenada and Gdansk, with no prior warning to a camera crew. And, like Afghanistan, it's seldom decisive. And even when it is decisive, it's seldom visually snazzy—Supreme Court majorities, for example, or hanky-panky at an OPEC summit. No wonder, then, that TV loves fun and games. How nice of them to let us know in advance when and where they will be played, and promise that there will be a winner and a loser.

How even nicer that, among the various funny games, football is played in mostly crummy, TV-type weather, when we're likely to be inside shrinking our brains. With just sixteen games in a regular pro season, each week looks fateful, against calendar and clock. A playoff system, so intricate it resembles the diagram of a synthetic carbon derivative, allows us to pretend that any given Sunday is significant, which is more than we can say for most of the days of our lives.

How nicest that football is for television what Vietnam was for the Pentagon: a chance to try out all the nifty new toys. Watch ABC's Roone Arledge, the Leni Riefenstahl of televised sports, strut his stuff: the peculiar angle from the end zone; the ubiquitous Goodyear blimp; Wesley "One-Eye" Walker betwixt glissade and entrechat. See the other networks copycat him. Coaches are wired for sound, and players urinanalyzed. Slow motion, instant replay, stop action, and split screen let us multiply those moments that are pivotal, brutal, or trivial, the way a credit card multiplies our opportunities for being disappointed. Forever flashdance.

But here's where it gets odd. The mating, or gridlock, of football and TV spawned big-boy sportscasting. By camera fiat, TV *ordained* the significance of every game; it had to be "reported" as if it were a moon landing or a *Putsch.* The process was goosed along by the fact that football on TV not only looks like a war we don't have to go to but sounds like one, too: blitz, sack, red dog, crackback, chopblock, busting the wedge, long bomb, sudden death. The result has been a preposterous self-aggrandizement of the TV sports flack and his blabbercasting, even as—savage irony—the local late-night news is taken over by stand-up comedians and real history is happy-talked comatose.

Cosell, of course, is the most egregious blabbercaster, as if he were Al Haig reporting from Mission Control at NASA, with his aspirate overemphasis, his faked emotions: every fumbled punt an aesthetic insult, every hamstring pull a loss of China. But he's not alone. Musberger tells us a week before the most important game in the annals of the New Orleans football franchise that the Saints are contemplating a trade of their best running back. He deserves what Coach Bum Phillips will tell him to his face: "Fortunately, Brent, I've got pretty good rapport with my team. I convinced them that you're a liar and I'm not." Maybe Brent even deserves Jimmy the Greek, whose coaching rumors—Schnellenberger, Shula, Vermeil—are so often wrong because he won't bestir himself from his lard bucket and do some simple fact checking.

Who are these space cadets, running around on the bridge of the starship *Enterprise,* wearing earphones as though they were insects in communication by black hole or white noise through the fillings in their teeth with the Wrath of Khan? Not even I take football this seriously, and neither does Big John. He's my man, and CBS has him, and so does Super Bowl XVIII, and who needs the Jets? Dolphins over Redskins. Kick that pig. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

Beauty

RUSTY SOLOMON RECENTLY OPENED A full-service beauty salon off Fifth Ave. and is holding a monthlong sale to celebrate. The salon is unusually lovely, with exposed-brick walls, original Art Deco posters and other art, a cozy fireplace, and a sofa and easy chairs in the waiting area. Men as well as women are welcome here. All services will be 20 percent off regular prices: one-hour facial with two masks, was $30; facial for acne, was $37.50; wrinkle treatment, was $30; wash, cut, and blow-dry, was $20 for men and $30 for women; single-process hair coloring, was $35; "naturalizing," was $75; permanent, was $65 and up; manicure, was $8; and much more, including nail wrapping, nail extensions, and all kinds of waxing. Rusty's products for skin and hair, which are sold throughout the country, are also available here at considerably less than you'd pay for them elsewhere. Appointments are necessary. Cash only. *Rusty's 56, 46 West 56th St. (586-8046); Mon.-Sat. 10 a.m.-7 p.m.; through 1/31.*

Skiing

A PRE-SEASON SKI WEEK IN ANZERE, Switzerland, is being offered at $699 per person, double occupancy, and includes: round-trip airfare on scheduled KLM Royal Dutch flight to and from Geneva, transfers between Geneva and Anzere, seven nights' accommodation in a studio with kitchenette and private bath, and all taxes and service charges. This trip departs from New York City on January 27. Anzere is built into a mountain and is quite beautiful, offering spectacular views, downhill and cross-country skiing, charming restaurants, and a little supermarket for those who want to cook. The city of Sion, ten miles away by bus, offers good shopping and a fourth-century cathedral with a world-famous organ. Special high-season ski trips departing February 10 are also available: to Saas-Fee, in the heart of the highest Swiss Alps ($799 per person), and to Zermatt ($899 per person). The rates are double occupancy and include: round-trip airfare via KLM Royal Dutch to and from Geneva, round-trip transfers between airport and Saas-Fee or Zermatt, seven nights' accommodation in two- or three-star hotel, Continental breakfast daily, and all taxes and service charges. For further information and reservations, call or write *Joli Tours, Inc., 527 Madison Ave., Suite 411, N.Y., N.Y. 10022 (759-8922); Mon.-Fri. 9 a.m.-5 p.m.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

High Fashion

THE FIVE CHARIVARI STORES ARE HOLDING their winter clearance on fashions for men sizes 36S-42L, waist sizes 28-38, and for women sizes 4-14. For women, at Charivari, Ltd.: Kenzo separates, including pants, blouses, sweaters, dresses, jackets, and coats, were $100-$425, now $69-$259; Max Mara suits, were $600-$725, now $299-$399; Mara jackets and coats, were $275-$690, now $199-$499; Perry Ellis jackets and coats, were $240-$300 and $370-$590, respectively, now $149-$209 and $259-$389; selected dresses, were $98-$230, now $59-$119; Italian handbags, were $65-$125, now $39-$79. For women, at 72nd St.: Basile suits, were $940-$1,295, now $499-$599; Basile dresses, were $710-$945, now $399-$499; Byblos shirts, sweaters, and jackets, were $150-$300, now $99-$199; Issey Miyake vests, jackets, raincoats, and coats, were $230-$800, now $159-$459; Azzedine Alaïa dresses and jackets, were $405-$610, now $299-$399. For women, at the Workshop: Yohji Yamamoto pants, skirts, tops, sweaters, and coats, were $170-$460, now $99-$299; Issey Miyake Plantation pants, shirts, jumpsuits, dresses, and jackets, were $170-$490, now $109-$349; Katherine Hamnett pants, skirts, tops, and jackets, were $115-$195, now $59-$89. For women, at Sport: Merona pants, T-shirts, shirts, and sweaters, were $35-$52, now $19-$39; O'Tokyo pants, overalls, skirts, tops, and jackets, were $54-$90, now $39-$59; Complements cotton shirts, were $50, now $29. For men, at the men's store and 72nd St.: Giorgio Armani suits, were $500-$640, now $299-$399; Armani pants and sport coats, were $110-$145 and $385-$470, respectively, now $79-$99 and $199-$299; Issey Miyake outerwear jackets and coats, were $385-$710, now $269-$399; Miyake shirts and sweaters, were $105-$225, now $79-$149; Cerruti 1881 sport coats and suits, were $350-$460 and $575-$665, respectively, now $199-$299 and $339-$399; Cerruti sweaters, were $125-$290, now $89-$199; Charivari's own angora crewneck sweaters, were $125, now $79; Missoni sweaters, were $450-$1,025, now $299-$699; Gianni Versace pants, sweaters, sport coats, suits, outerwear jackets, and leather jackets and pants, were $205-$1,375, now $99-$799; Gianfranco Ferre shirts, sweaters, sport coats, suits, raincoats, and coats, were $235-$1,325, now $99-$699. For men, at the Workshop: Comme des Garçons pants, sport coats, and coats, were $160-$570, now $119-$399; Matsuda sweaters, sport coats, suits, outerwear jackets, and coats, were $320-$625, now $199-$429; Takeo Kikuchi pants and jeans, were $115-$195, now $69-$129; Ros Joffe sweaters, were $265-$285, now $199; Sasaki sport coats, were $300-$325, now $199; shirts, sweaters, sport coats, and raincoats by Arrston Volaju, Crolla, Jun, Pashu, and Tokio, all similarly reduced. For men, at Sport: Calvin Klein pants, sweatshirts, sweaters, and outerwear jackets, were $42.50-$225, now $19-$139; Comstock leather jackets, were $375-$575, now $259-$399; Randy Allen pants, T-shirts, sweatshirts, outerwear jackets, and raincoats, were $38-$270, now $29-$189. American Express, MasterCard, Visa, checks accepted; all sales final. *Charivari, Ltd., 2307 Broadway, near 83rd St. (873-1424); Charivari Sport, 2345 Broadway, at 85th St. (799-8650); Charivari 72, 58 West 72nd St. (787-7272); Charivari Workshop, 441 Columbus Ave., at 81st St. (496-8700); Charivari for Men, 2339 Broadway, at 85th St. (873-7242); call stores for hours; while stock lasts.*

Native American

CONTEMPORARY ARTS AND CRAFTS FROM American Indians are on sale at this gallery for one week only. A few examples: Navaho sand paintings, were $90-$375, now 25-60 percent off; handmade earrings, pins, bracelets, pendants, and belts from Hopi, Navaho, Zuni, and others, were $40-$1,800, now 20-50 percent off; art posters, were $35, now $15; Acoma, Hopi, and Santa Clara pottery, was $35-$600, now 20-35 percent off; Iroquois soapstone sculptures, were $60-$750, now 30 percent off; kachina dolls, were $110-$475, now $65-$330; Mohawk sweet-grass baskets, were $10-$65, now 60 percent off; Navaho ceremonial baskets, were $45-$350, now 30 percent off; framed, signed limited-edition serigraphs, were $110-$400, now 30-40 percent off; Zuni fetish carvings in turquoise, pipestone, and bone, were $25-$100, now 40 percent off; Navaho rugs, were $85-$2,400, now 20-40 percent off. Checks accepted; no credit cards; all sales final. *Twenty Six Horses Native American Arts Gallery, 484 Broome St. (925-6346); daily 10 a.m.-6 p.m.; through 1/8.*

CUE

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A Complete Entertainment Guide for the Week Beginning January 4.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Jan. 3: "Dear Mr. Wonderful." Opening Jan. 4: "The Horse." #2—Thru Jan. 2: "North by Northwest"; "Suspicion." Jan. 3: "Diabolique"; "The Wages of Fear." Jan. 4-5: "The Naked Kiss"; "Shock Corridor." Jan. 6-7: "Day for Night"; "Shoot the Piano Player." Beg. Jan. 8: "La Dolce Vita"; "Orchestra Rehearsal."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. Closed thru Jan. 20.

4. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Jan. 5: "D.C. Cab." Beg. Jan. 6: "Mortuary."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Jan. 5: "Never Say Never Again." **AGEE ROOM**—"In the Realm of the Senses."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"The Big Chill."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Ziggy Stardust and the Spiders From Mars."

9. **ART—8th St. E. of University Pl.** 473-7014. "The Man Who Loved Women."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Jan. 2: "King of Hearts"; "The Mad Adventures of 'Rabbi' Jacob." Jan. 3: "The Good Earth"; "The Painted Veil." Jan. 4: "Now, Voyager"; "Dark Victory." Jan. 5: "Sleepers West"; "Dressed to Kill (1941)." Jan. 6-7: "The Women"; "Dinner at Eight." Jan. 8: "Giant."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Jan. 5: "Return of the Jedi"; "The Black Stallion."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Jan. 3: "Giant." Jan. 4-5: "Naked Came the Stranger"; "The Private Afternoons of Pamela Mann." Jan. 6-7: "Up in Smoke"; "Stir Crazy." Beg. Jan. 8: "The Wild One"; "Easy Rider."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Scarface." #2—"Gorky Park."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Vertigo." #2—"Vertigo." #3—Thru Jan. 5: "Rear Window." Beg. Jan. 6 (tent.): "Danton." #4—"Experience Preferred. . .but Not Essential."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Educating Rita."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Sudden Impact."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Two of a Kind."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Christine."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"The Man Who Loved Women." #2—"Uncommon Valor." #3—"To Be or Not to Be."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Silkwood." #2—"Scarface."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Terms of Endearment."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"The Right Stuff." #2—"To Be or Not to Be." #3—"A Christmas Story." #4—"Risky Business." #5—"Never Say Never Again." #6—"Scalps."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"The Keep." #2—582-5070. "Christine."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Uncommon Valor."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "The Man Who Loved Women."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Return of the Jedi." #2—"Sudden Impact."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Uncommon Valor." **EMBASSY 3**—"Wild Style." **EMBASSY 4**—"The Big Chill."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Jan. 2: "North by Northwest"; "Psycho II." Jan. 3-4: "Ciao! Manhattan"; "Andy Warhol's Bad." Jan. 5-7: "Nosferatu, The Vampire (1979)"; "Cat People (1982)." Beg. Jan. 8: "The Last Metro"; "Day for Night." #2—Jan. 2-3: "Fame"; "The Turning Point." Jan. 4-5: "Breathless (1983)"; "Beyond the Limit." Jan. 6-7: "The Year of Living Dangerously"; "Still of the Night." Jan. 8: "To Have and Have Not"; "The Big Sleep"; "Key Largo."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"D.C. Cab." #2—"Two of a Kind."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Rescuers"; "Mickey's Christmas Carol."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Uncommon Valor."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Yentl."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "The Rescuers"; "Mickey's Christmas Carol."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Fanny & Alexander."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Reuben, Reuben."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Educating Rita."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Gospel."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "To Be or Not to Be."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Carmen."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "La Balance."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Vertigo."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Sudden Impact." #2—"D.C. Cab."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Terms of Endearment." **CORONET**—"Terms of Endearment."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Tender Mercies."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Star 80." **CINEMA II**—753-0774. "The Dresser."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Two of a Kind." #2—832-2720. "Scarface."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Right Stuff."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"The Man Who Loved Women." #2—"Gorky Park."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Can She Bake a Cherry Pie?"

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Silkwood."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Uncommon Valor."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "D.C. Cab."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"The Keep." #2—"Christine."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Scarface."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Sudden Impact." #2—"Two of a Kind."

84. **COSMO—116th St. nr. Lexington Ave.** 534-0330. Thru Jan. 5: "D.C. Cab"; "Private School." Beg. Jan. 6: "Never Say Never Again."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Gorky Park."

MOVIES

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—Thru Jan. 3: "The Eyes, the Mouth." Opening Jan. 4: "Basileus Quartet." #2—Thru Jan. 7: "Danton." Opening Jan. 8: "Nostalghia." #3—"Pauline at the Beach."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Vertigo." #2—"The Return of Martin Guerre."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Jan. 3: "The Lady Eve"; "The Palm Beach Story." Jan. 4-5: "Annie Hall"; "Manhattan." Jan. 6-7: "The Rose Tatoo"; "On the Waterfront." Beg. Jan. 8: "Broadway Melody of 1940"; "Swing Time."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Malou." #2—"Experience Preferred. . .but Not Essential."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Gorky Park." #2—"The Man Who Loved Women." #3—"Sudden Impact." #4—"Scarface."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—"D.C. Cab."

95. **THALIA—95th St. W. of B'way.** 222-3370. Jan. 2: "Harold and Maude"; "Little Murders." Jan. 3: "Playtime"; "Bizarre, Bizarre." Jan. 4: "Woman in the Dunes"; "Onibaba." Jan. 5: "Suspicion"; "Sabotage." Jan. 6-7: "Beauty and the Beast"; "Passione d'Amore." Jan. 8: "Unfaithfully Yours"; "The Miracle of Morgan's Creek."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Jan. 2: "The Human Condition, Part 2." Jan. 3: "Spellbound"; "Notorious." Jan. 4: "Providence"; "Coup de Grace." Jan. 5: "Lucia." Jan. 6: "The Merchant of Four Seasons"; "Katzelmacher." Jan. 7: "A Clockwork Orange"; "THX 1138." Jan. 8: "It Happened One Night"; "Red Dust."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Return of the Jedi." #2—"The Big Chill." #3—"Educating Rita." #4—"Never Say Never Again."

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. "Sudden Impact." #2—"Scarface."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Jan. 5: "D.C. Cab." Beg. Jan. 6: "Never Say Never Again."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 873-1300; Naturemax: 496-0900. Free with museum adm. Jan. 4, 7 p.m.: "Gouma" (1976) by Asrat Getahun. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Mon.-Fri., 10:30 a.m.: "Man Belongs to Earth"; Mon.-Fri., 11:30 a.m.-3:30 p.m., Sat.-Sun., 10:30 a.m.-4:40 p.m.: "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:50 p.m.: "To Fly" & "Living Planet"; Fri.-Sat., 6 p.m.: "Living Planet" & "Man Belongs to the Earth"; Fri.-Sat., 7:30 p.m.: "To Fly" & "Man Belongs to the Earth."

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $3; students, senior citizens & members $2. Jan. 3, 12 noon: "Korean Culture and Art."

BROOKLYN COLLEGE—Whitman Hall, Brooklyn Center for the Performing Arts, Brooklyn College Campus, Flatbush. 434-1900. Adm. $4. Jan. 7, 2 p.m.: "The Great World Cruise of the Queen Elizabeth 2" by Doug Jones.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; children & senior citizens $1. 20 Jan. 4, 8 p.m.: "Jane Eyre" (1944) by Robert Stevenson, with Orson Welles & Joan Fontaine.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Jan. 4, at 1, 3:15, 6 & 8:30 p.m.: "Chère Inconnue" (1981) by Moshe Mizrahi, with Simone Signoret.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members $3.50. Jan. 7, 8 p.m.: "Alfie" (1966) by Lewis Gilbert, with Michael Caine.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Jan. 8: Tue.-Wed., 12 noon-7 p.m.; Thu.-Sun., 12 noon-5 p.m.: "Roman Vishniac: The Life That Disappeared," & "Sky" (1963) by John Feeney. Jan. 5, 6 p.m.: "Fragile Mountain" (1982) by Sandra Nichols.

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AL PACINO SCARFACE

"'SCARFACE' is the most stylish and provocative — and maybe the most vicious — serious film about the American underworld since 'Godfather.'"
Vincent Canby, NEW YORK TIMES

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Roger Ebert, CHICAGO SUN-TIMES

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SCREENPLAY BY OLIVER STONE
DIRECTED BY BRIAN DE PALMA

CAUTION
"Scarface" is an intense film both in its use of language and depiction of violence. We suggest mature audiences.

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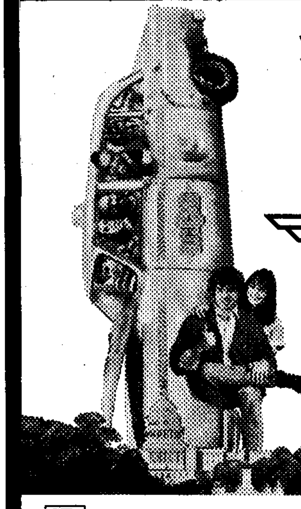
NOW PLAYING

"D.C. CAB IS A MUSICAL MOB SCENE!"
- New York Times



D.C. CAB

They won't stop 'til they get to the top.

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CHECK CUE LISTINGS FOR A THEATRE NEAR YOU

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, Twelfth Ave. at 46th St. 245-0072. Free with museum adm. Wed.-Sun., 10 a.m.-5 p.m. "The Medal of Honor" (1983) by Spotlight Presents (Lea Hodge, producer).

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Jan. 5, 7 p.m.: "The Ruined Map" (1968) by Hiroshi Teshigahara, & (at 9:10 p.m.) "When the Cookie Crumbles" (1967) by Tadashi Imai. Jan. 6, 7 p.m.: "Elegant Beast" (1962) & (at 8:50 p.m.) "Temple of the Wild Geese" (1962) by Yuzo Kawashima.

THE KITCHEN—484 Broome St. 925-3615. Free. Jan. 5-28, Tue.-Sat., 1-6 p.m.: "1984 in 1984" by Nam June Paik.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Jan. 7: A Tribute to Burr Tillstrom. Thru Jan. 14: Holiday Programs for Children. Thru Jan. 28: Fred Astaire: The Television Years.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Closed for renovations until May, 1984.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Thru Jan. 9, Mon.-Sat., 8 p.m., Sun., 3:30 & 7:30 p.m.: "Fanny & Alexander" (1982) by Ingmar Bergman; Jan. 6, 7:30 p.m.: "Gal Young 'Un" (1979) by Victor Nuñez. .

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. 873-3400. Free with museum adm. Jan. 8, 2 p.m.: "The Man From Beyond" (1922) with Harry Houdini, & "The Painted Lady" (1912) by D.W. Griffith.

NEW YORK PUBLIC LIBRARY—Donnell Media Center, 20 W. 53rd St. 621-0618. Free. Jan. 3, 12 noon: "The Great Train Robbery" (1903) by Edwin S. Porter, & "Stagecoach" (1939) by John Ford, with John Wayne; 2:30 p.m.: "Directed by John Ford" (1973) by Peter Bogdanovich. Jan. 5, 12 noon: "Lewis Mumford" (1979) by Mark Olshaker & Larry Klein.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3; members $2. Jan. 6, 8 p.m.: "Sundays and Cybele" (1962) by Serge Bourguignon.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Tue.-Sun., 6, 8 & 10 p.m., & Fri.-Sun., 4 p.m.: "Wuthering Heights" (1954) by Luis Buñuel. Fri.-Sun., 2 p.m. (free): "Rings on the Water" by Mercedes Gregory; 3 p.m. (free): "Grenada: The Future Coming Towards Us" by John Douglas, Carmen Ashhurst & Samori Marksman.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Jan 7, 2 p.m.: "The Agony and the Ecstasy" (1956) by Carol Reed, with Charlton Heston & Rex Harrison.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Jan. 6-8, 6 & 9 p.m.: "L'Immortelle" (1962) by Alain Robbe-Grillet, & (at 8 & 11 p.m.) "8 x 8" (1954-57) by Hans Richter.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Jan. 24: Tue., 12 noon-8 p.m., Wed-Sun., 12 noon-6 p.m.: "Seesaw" (1983) by Alvin Lucier.

YM & YWHA—Washington Heights & Inwood Branch, 54 Nagle Ave. 569-6200. Adm. $2; members $1.50; children $1-1.50. Jan. 8, 10:30 a.m.: "The Magic of Lassie" (1978) by Don Chaffey, with James Stewart.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—"D.C. Cab." #2—"Sudden Impact." #3—Thru Jan. 5: "Uncommon Valor."

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. "Scarface."

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—"D.C. Cab." #2—"The Rescuers"; "Mickey's Christmas Carol."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—"Terms of Endearment." #2—"Yentl."

105. DALE—W. 231st St. at B'way. 884-5300. #1—"Yentl." #2—"The Man Who Loved Women."

106. DOVER—1729 Boston Rd. at 174th St. 542-3511. Thru Jan. 5: "D.C. Cab." Beg. Jan. 6: "Mortuary."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"Sudden Impact." #2—"Scarface." #3—"Two of a Kind." #4—"The Rescuers"; "Mickey's Christmas Carol."

110. KENT—E. 167th St. nr. Grand Conc. 992-9330. Thru Jan. 5: "D.C. Cab." Beg. Jan. 6: "Mortuary."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"Uncommon Valor." #2—"Sudden Impact."

112. LOEWS PARADISE—E. 188th St. at Grand Conc. 367-1288. #1—"Terms of Endearment"; "Trading Places." #2—"Uncommon Valor." #3—"Gorky Park"; "Easy Money." #4—"Christine."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "Terms of Endearment."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"Christine." #2—"Return of the Jedi." #3—"Scarface."

115. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—"Scalps." #2—"A Christmas Story." #3—"D.C. Cab." #4—"D.C. Cab."

117. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—"Sudden Impact." #2—"The Rescuers"; "Mickey's Christmas Carol." #3—"Two of a Kind."

118. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—"D.C. Cab." #2—"Uncommon Valor." #3—"The Rescuers"; "Mickey's Christmas Carol." #4—"Gorky Park." #5—"The Man Who Loved Women." #6—"Scarface." #7—"Christine." #8—"Terms of Endearment." #9—"Sudden Impact." #10—"Yentl."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"Scarface." #2—"To Be or Not to Be." #3—"Sudden Impact." #4—Thru Jan. 5: "Christine." Beg. Jan. 6: "The Big Chill." #5—Thru Jan. 5: "D.C. Cab." Beg. Jan. 6: "Mortuary."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"Gorky Park"; "Easy Money." #2—"Two of a Kind."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—"To Be or Not to Be." #2—"Sudden Impact."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. "Sudden Impact."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"Terms of Endearment." #2—"Uncommon Valor." #3—"A Christmas Story."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—"Yentl." #2—"Gorky Park." #3—"Two of a Kind." #4—"Scarface."

208. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. "The Rescuers"; "Mickey's Christmas Carol."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"Terms of Endearment." #2—"Yentl." #3—"Gorky Park." #4—"Scarface."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—"To Be or Not to Be." #2—"Gorky Park."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—"D.C. Cab." #2—"Scarface." #3—"Yentl."

213. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—"Yentl." #2—Thru Jan. 3: "The Rescuers"; "Mickey's Christmas Carol." Beg. Jan. 4: "Educating Rita."

214. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton. 624-3591. "Sudden Impact."

215. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay. 875-4024. #1—"Christine." #2—"Uncommon Valor." #3—"Scarface." #4—"D.C. Cab."

216. DOWNTOWN BROOKLYN—REGENT—Fulton St. at Bedford Ave. 622-8143. Thru Jan. 5: "D.C. Cab"; "Karate Warriors."

219. FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd. 287-9300. "Sudden Impact."

220. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—"Scarface." #2—"D.C. Cab." #3—"A Christmas Story." #4—"Scalps."

222. FLATBUSH—RUGBY—Utica Ave. nr. Church. 346-7807. #1—Thru Jan. 5: "D.C. Cab"; "Dr. Detroit." Beg. Jan. 6: "Marshall Monks." #2—Thru Jan. 5: "Sudden Impact"; "Fist of the White Lotus." Beg. Jan. 6: "Mortuary."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Christine." #2—"Terms of Endearment."

225. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—"Two of a Kind." #2—"Scarface." #3—"Yentl." #4—"Sudden Impact."

228. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Jan. 5: "Never Say Never Again"; "The Man With Two Brains."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. Thru Jan. 5: "Christine."

232. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. Thru Jan. 5: "Never Say Never Again." Beg. Jan. 6: "Educating Rita."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. "Uncommon Valor."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—"The Man Who Loved Women." #3—"To Be or Not To Be." #4—"Return of the Jedi."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. "Yentl."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Jan. 5: "The Man Who Loved Women." #2—Program unavailable.

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—"Scarface." #2—"Sudden Impact." #3—"Christine."

238. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Jan. 5: "Return of the Jedi." #2—Thru Jan. 5: "Scarface."

239. WILLIAMSBURG—WILLIAMSBURG—B'way at Marcy Ave. 384-0075. Thru Jan. 5: "Scalps."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru Jan. 5: "D.C. Cab." #2—Thru Jan. 5: "Christine."

302. MARINER'S HARBOR—JERRY LEWIS— 273-9601. Thru Jan. 5: "Christine"; "Richard Pryor. . .Here and Now."

303. NEW DORP—HYLAN— 351-6601. #1—"Terms of Endearment." #2—"The Man Who Loved Women."

304. NEW DORP—LANE— 351-2110. "Two of a Kind."

305. NEW DORP—RAE— 979-0444. #1—"Sudden Impact." #2—"D.C. Cab."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—"To Be or Not to Be." #2—"Scarface."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Sudden Impact." #2—"Return of the Jedi."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Yentl."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"Christine." #2—"Sudden Impact." #3—"Scarface." #4—"Two of a Kind."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Sudden Impact." #2—"Christine."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Yentl." #2—"D.C. Cab." #3—"Scarface." #4—"To Be or Not to Be."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Jan. 5: "1990 Bronx Warriors"; "36 Crazy Fists." Beg. Jan. 6: "The Dead Zone"; "Beyond the Limit."

407. DOUGLASTON—MOVIEWORLD.—L.I. Expressway at Cross Island P'kway. 423-7200. #1—"To Be or Not to Be." #2—"Scarface." #3—"The Man Who Loved Women." #4—"Gorky Park." #5—"Uncommon Valor." #6—"The Rescuers"; "Mickey's Christmas Carol." #7—"Two of a Kind."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Gorky Park." #2—"Christine."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"Christine." #2—"The Man Who Loved Women." #3—"A Christmas Story."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Sudden Impact." #2—"To Be or Not to Be." #3—"Terms of Endearment."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Scalps"; "Christine." #2—"Uncommon Valor." #3—"D.C. Cab."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Two of a Kind." #2—"The Man Who Loved Women." #3—"Gorky Park." #4—"The Rescuers"; "Mickey's Christmas Carol."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—"Gorky Park." #2—"Two of a Kind."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Jan. 5: "Return of the Jedi." #2—Thru Jan. 5: "Never Say Never Again."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"To Be or Not to Be." #2—"Two of a Kind."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Terms of Endearment."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"The Right Stuff." #2—"Scarface." #3—"Sudden Impact." #4—"D.C. Cab."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—"Uncommon Valor." #2—"Scarface." #3—"The Rescuers"; "Mickey's Christmas Carol." #4—"D.C. Cab." #5—"To Be or Not to Be."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Yentl." #2—"Terms of Endearment."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "A Christmas Story."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Terms of Endearment." #2—"Scalps." #3—"Uncommon Valor."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. "Scarface."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"To Be or Not to Be." #2—"Sudden Impact." #3—"D.C. Cab."

433. JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. Thru Jan. 5: "D.C. Cab"; "A Christmas Story."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Jan. 5: "Return of the Jedi." Beg. Jan. 6: "Never Say Never Again."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Jan. 5: "The Man Who Loved Women."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Sudden Impact." #2—"Scarface."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Program unavailable.

443. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy. 699-4700. #1—"Uncommon Valor." #2—"The Man Who Loved Women." #3—"A Christmas Story."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Jan. 5: "The Man Who Loved Women." #2—"Yentl."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Gorky Park." #2—"The Man Who Loved Women."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Terms of Endearment." #2—"Yentl."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Jan. 5: "Return of the Jedi."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Spanish films.

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—"The Man Who Loved Women." #2—Thru Jan. 5: "Gorky Park." Beg. Jan. 6: "The Big Chill."

501. BALDWIN—RKO— 223-9230. "D.C. Cab."

502. BELLEROSE—RKO— 775-1351. Thru Jan. 3: "All the Right Moves." Beg. Jan. 4: "Zelig."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru Jan. 5: "Never Say Never Again." #2—Thru Jan. 5: "Return of the Jedi."

504. BELLMORE—THE MOVIES— 785-3032. Thru Jan. 5: "Educating Rita."

511. EAST MEADOW—FLICK— 794-8008. Program unavailable.

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Scarface." #2—"Sudden Impact." #3—"To Be or Not to Be." #4—Thru Jan. 5: "D.C. Cab." Beg. Jan. 6: "Mortuary."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Jan. 5: "Return of the Jedi." #2—Thru Jan. 5: "Never Say Never Again."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—RKO— 249-0122. Thru Jan. 3: "All the Right Moves." Beg. Jan. 4: "Zelig."

517. FLORAL PARK—RKO FLORAL— 352-2280. "To Be or Not to Be."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Yentl." #2—"Scarface."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"Sudden Impact." #2—"Two of a Kind." #3—"Terms of Endearment."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "The Man Who Loved Women."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Yentl." #2—"To Be or Not to Be." #3—"Sudden Impact."

524. HEWLETT—RKO— 791-6768. Thru Jan. 3: "All the Right Moves." Beg. Jan. 4: "Zelig."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—Thru Jan. 5: "D.C. Cab." Beg. Jan. 6: "Mortuary."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "Silkwood." **SOUTH**—"Scarface."

529. LAWRENCE—RKO— 371-0203. #1—"Uncommon Valor." #2—"A Christmas Story." #3—"Sudden Impact."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru Jan. 5: "Return of the Jedi." Beg. Jan. 6 (tent.): "Christine." #2—Thru Jan. 5: "Never Say Never Again." Beg. Jan. 6 (tent.): "The Man Who Loved Women."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"The Keep." #2—"Terms of Endearment." #3—"Christine." #4—"Two of a Kind." #5—"Gorky Park." #6—"The Man Who Loved Women."

532. LONG BEACH—LIDO— 432-0056. Thru Jan. 5: "Never Say Never Again"; "Enter the Dragon." Beg. Jan. 6: "Piranha II."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Scarface." #2—"Yentl." #3—Tent.: "Gorky Park." #4—Thru Jan. 5: "D.C. Cab." Beg. Jan. 6: "Mortuary."

534. LYNBROOK—STUDIO ONE— 599-1444. Thru Jan. 5: "Experience Preferred. . .but Not Essential."

535. MALVERNE—TWIN— 599-6966. #1—Thru Jan. 5: "Return of the Jedi." Beg. Jan. 6: "Educating Rita." #2—Thru Jan. 5: "Never Say Never Again." Beg. Jan. 6 (tent.): "The Man Who Loved Women."

536. MANHASSET—MANHASSET— 627-7887. #1—"Scarface." #2—"Two of a Kind." #3—Tent.: "D.C. Cab."

537. MANHASSET—RKO CINEMA— 627-1300. "Terms of Endearment."

540. MASSAPEQUA—PEQUA— 799-6464. "To Be or Not to Be."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—"Two of a Kind." #3—"Sudden Impact." #4—Thru Jan. 5: "D.C. Cab." Beg. Jan. 6: "Mortuary." #5—Thru Jan. 5: "The Man Who Loved Women." Beg. Jan. 6 (tent.): "The Big Chill." #6—"Terms of Endearment." #7—"Yentl."

542. MERRICK—GABLES— 546-0734. Thru Jan. 5: "Return of the Jedi." Beg. Jan. 6 (tent.): "Never Say Never Again."

543. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. "Gorky Park."

546. NEW HYDE PARK—RKO ALAN— 354-4338. "A Christmas Story."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Jan. 5: "Educating Rita." #2—Thru Jan. 5: "Christine."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Jan. 5: "Never Say Never Again."

549. OYSTER BAY—MOVIES— 922-0333. #1—"Return of the Jedi." #2—Tent.: "Never Say Never Again."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"The Man Who Loved Women." #2—Thru Jan. 5: "Gorky Park." Beg. Jan. 6: "The Big Chill."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. "Two of a Kind."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"Terms of Endearment." #2—"A Christmas Story."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Gorky Park." #2—"The Rescuers"; "Mickey's Christmas Carol." #3—"Uncommon Valor."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Jan. 5: "Return of the Jedi." Beg. Jan. 6: "Never Say Never Again."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "The Right Stuff."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"Two of a Kind." #2—"To Be or Not to Be."

559. ROSLYN—ROSLYN— 621-8488. #1—"Christine." #2—"The Man Who Loved Women."

561. SYOSSET—SYOSSET— 921-5810. #1—"Sudden Impact." #2—"To Be or Not to Be." #3—"Uncommon Valor."

562. SYOSSET—UA CINEMA 150— 364-0700. "Yentl."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. #1—"Two of a Kind." #2—"To Be or Not to Be." #3—"Silkwood."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Yentl." #2—"The Man Who Loved Women." #3—"Uncommon Valor." #4—"The Rescuers"; "Mickey's Christmas Carol." #5—"Gorky Park." #6—"The Keep." #7—"D.C. Cab." #8—"Christine." #9—"Scarface." #10—"Sudden Impact." #11—"Terms of Endearment."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—"Uncommon Valor." #2—"Gorky Park."

571. WANTAGH—RKO— 781-6969. "Scarface."

573. WESTBURY—DRIVE-IN— 334-3400. #1—"Scarface." #2—"Sudden Impact." #3—Thru Jan. 5: "The Man Who Loved Women." Beg. Jan. 6: "Uncommon Valor."

574. WESTBURY—WESTBURY— 333-1911. #1—Tent.: "Never Say Never Again." #2—Thru Jan. 5: "Iolanta." Beg. Jan. 6: "Der Rosenkavalier."

Suffolk County

601. BABYLON—BABYLON— 669-3399. "Scarface."

602. BABYLON—RKO— 669-0700. #1—"The Man Who Loved Women." #2—"To Be or Not to Be."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Christine." #2—"Uncommon Valor." #3—"Terms of Endearment."

604. BAY SHORE—CINEMA— 665-1722. "Yentl."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Sudden Impact." #2—"A Christmas Story."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Jan. 5: "Never Say Never Again." Beg. Jan. 6: "A Christmas Story."

612. CENTER MORICHES—CENTER— 878-2100. Thru Jan. 5: "The Rescuers"; "Mickey's Christmas Carol."

613. CENTEREACH—CENTEREACH— 588-0088. "The Rescuers"; "Mickey's Christmas Carol."

615. COMMACK—MAYFAIR— 543-0707. Thru Jan. 5: "Two of a Kind."

616. COMMACK—MULTIPLEX— 462-6953. #1—"Gorky Park." #2—"D.C. Cab." #3—"Uncommon Valor." #4—"The Rescuers"; "Mickey's Christmas Carol." #5—"Yentl." #6—

"Christine." #7—"Scarface." #8—"Terms of Endearment." #9—"Sudden Impact." #10—"The Big Chill."

617. COMMACK—RKO— 499-4545. #1—"To Be or Not to Be." #2—"The Man Who Loved Women."

619. CORAM—CORAM— 698-7200. Thru Jan. 5: "D.C. Cab."

621. CORAM—PINE— 698-6442. #1—"Yentl." #2—"To Be or Not to Be."

622. DEER PARK—DEER PARK— 667-2440. "D.C. Cab."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"Scarface." #2—"Terms of Endearment." #3—"Yentl." #4—"Sudden Impact." #5—"Two of a Kind."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "Yentl."

627. EAST SETAUKET—RKO FOX— 473-2400. "Christine."

628. ELWOOD—ELWOOD— 499-7800. #1—"Uncommon Valor." #2—"Terms of Endearment."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"Two of a Kind." #2—"The Rescuers"; "Mickey's Christmas Carol."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"Sudden Impact." #2—"To Be or Not to Be." #3—"Christine." #4—"Two of a Kind."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "The Right Stuff."

634. HUNTINGTON—RKO YORK— 421-3911. "Scarface."

635. ISLIP—ISLIP— 581-5200. #1—"D.C. Cab." #2—"The Man Who Loved Women." #3—"Two of a Kind."

636. KINGS PARK—KINGS PARK— 269-4422. Thru Jan. 5: "Christine."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "Silkwood."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Jan. 5: "Return of the Jedi."

639. LINDENHURST—LINDENHURST— 888-5400. Thru Jan. 5: "Never Say Never Again." Beg. Jan. 6: "A Christmas Story."

640. MATTITUCK—MATTITUCK— 298-4405. #1—"Return of the Jedi." #2—Thru Jan. 5: "The Man Who Loved Women." #3—Thru Jan. 5: "Christine."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. "Sudden Impact." **OUTDOOR**—Thru Jan. 5: "Christine"; "Blue Thunder." Beg. Jan. 6: "Mortuary."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—"Two of a Kind." #2—"The Rescuers"; "Mickey's Christmas Carol."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Jan. 5: "Never Say Never Again." Beg. Jan. 6: "A Christmas Story."

645. OAKDALE—OAKDALE— 589-8118. Thru Jan. 5: "The Rescuers"; "Mickey's Christmas Carol." Beg. Jan. 6 (tent.): "Return of the Jedi."

648. PATCHOGUE—PATCHOGUE— 475-0601. #1—"Sudden Impact." #2—"Terms of Endearment." #3—"Yentl."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"The Man Who Loved Women." #2—"Scarface."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "To Be or Not to Be." **OUTDOOR**—Tent.: "Christine"; "Blue Thunder."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"D.C. Cab." #2—Thru Jan. 5: "Gorky Park." Beg. Jan. 6: "Mortuary."

653. PORT JEFFERSON—MINI EAST— 928-6555. "Scarface." **WEST**—"Sudden Impact."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Jan. 3: "All the Right Moves." Beg. Jan. 4: "Zelig."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Jan. 5: "Christine." Beg. Jan. 6: "Never Say Never Again."

657. SAG HARBOR—SAG HARBOR— 725-0010. Thru Jan. 5: "Lonely Hearts." Beg. Jan. 6: "The Draughtsman's Contract."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru Jan. 5: "Return of the Jedi." #2—Thru Jan. 5: "Christine." #3—Thru Jan. 5: "Two of a Kind."

660. SHIRLEY—TWIN— 281-4466 #1—Thru Jan. 5: "Uncommon Valor." #2—Thru Jan. 5: "Return of the Jedi."

662. SMITHTOWN—SMITHTOWN— 265-1551. "Scarface."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—"Gorky Park." #2—"To Be or Not to Be." #3—Thru Jan. 5: "The Man Who Loved Women."

664. STONY BROOK—LOEWS— 751-2300. #1—"Terms of Endearment." #2—"Uncommon Valor." #3—Program unavailable.

666. WEST ISLIP—TWIN— 669-2626. #1—"Return of the Jedi." #2—Thru Jan. 5: "Never Say Never Again." Beg. Jan. 6 (tent.): "The Big Chill."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. "To Be or Not to Be."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. "Uncommon Valor."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. #1—"Sudden Impact." #2—Thru Jan. 5: "Scarface." Beg. Jan. 6 (tent.): "Uncommon Valor."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Terms of Endearment."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"Sudden Impact." #2—"The Rescuers"; "Mickey's Christmas Carol." #3—"Gorky Park."

703. CROSS RIVER—CINEMA— 763-8811. Thru Jan. 5: "Return of the Jedi."

704. DOBBS FERRY—PICKWICK— 693-7727. Program unavailable.

705. GREENBURGH—CINEMA 100— 946-4680. #1—"Scarface." #2—"Yentl."

707. HARRISON—SILVER SCREEN— 835-2961. Jan. 2-4: "Frances"; "Missing." Jan. 5-7: "Pauline at the Beach."

708. HARTSDALE—CINEMA— 428-2200. #1—"The Man Who Loved Women." #2—"Two of a Kind." #3—"Terms of Endearment." #4—"Gorky Park."

709. LARCHMONT—PLAYHOUSE— 834-3001. "Yentl."

710. MAMARONECK—PLAYHOUSE— 698-2200. #1—"Scarface." #2—"Sudden Impact." #3—"D.C. Cab." #4—"To Be or Not to Be."

711. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—Thru Jan. 5: "The Man Who Loved Women." Beg. Jan. 6 (tent.): "The Big Chill." #2—"Gorky Park."

712. MOUNT VERNON—PARKWAY— 664-3311. Thru Jan. 5: "Never Say Never Again." Beg. Jan. 6: "Educating Rita."

713. NEW ROCHELLE—LOEWS— 632-1700. #1—"Gorky Park"; "Easy Money." #2—"A Christmas Story."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"Scarface." #2—"Sudden Impact." #3—"Uncommon Valor." #4—"Scalps." #5—"To Be or Not to Be."

715. NEW ROCHELLE—TOWN— 632-4000. "Terms of Endearment."

716. OSSINING—ARCADIAN— 941-5200. #1—"Two of a Kind." #2—"Uncommon Valor."

717. PEEKSKILL—BEACH— 737-6262. #1—"Scarface." #2—"Yentl." #3—"Christine." #4—"Two of a Kind."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Terms of Endearment." #2—"Sudden Impact." #3—"To Be or Not to Be." #4—Program unavailable.

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Jan. 5: "Never Say Never Again." Beg. Jan. 6: "Educating Rita."

721. PLEASANTVILLE—ROME— 769-0720. Program unavailable.

722. RYE—RYE RIDGE— 939-8177. #1—"Gorky Park." #2—"Terms of Endearment."

723. SCARSDALE—FINE ARTS— 723-6699. "Experience Preferred. . .but Not Essential."

724. SCARSDALE—PLAZA— 725-0078. Thru Jan. 5: "Return of the Jedi." Beg. Jan. 6: "The Big Chill."

726. WHITE PLAINS—COLONY— 683-1175. Thru Jan. 5: "D.C. Cab."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Sudden Impact." #2—"Christine."

728. WHITE PLAINS—UA CINEMA— 946-2820. "To Be or Not to Be."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Yentl." #2—"Silkwood."

731. YONKERS—KENT— 237-3440. #1—Thru Jan. 5: "Return of the Jedi." Beg. Jan. 6 (tent.): "Christine." #2—Thru Jan. 5: "The Rescuers"; "Mickey's Christmas Carol." Beg. Jan. 6: "Never Say Never Again."

732. YONKERS—MOVIELAND— 793-0002. #1—"Terms of Endearment." #2—"To Be or Not to Be." #3—"Scarface." #4—"The Right Stuff."

733. YONKERS—PARK HILL— 969-4477. #1—"Two of a Kind." #2—"D.C. Cab." #3—"Christine." #4—"Uncommon Valor."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—"Gorky Park."

Rockland County

744. NANUET—ROUTE 59— 623-3355. "Scarface."

745. NANUET—THE MOVIES— 623-0211. #1—"Christine." #2—"Gorky Park." #3—"The Man Who Loved Women." #4—"Return of the Jedi." #5—"D.C. Cab."

746. NEW CITY—TOWN— 634-5100. #1—"Terms of Endearment." #2—Thru Jan. 5: "The Man Who Loved Women."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"To Be or Not to Be." #2—"Sudden Impact."

748. NYACK—CINEMA EAST— 358-6631. "Silkwood."

751. PEARL RIVER—CENTRAL— 735-2530. "Terms of Endearment."

752. PEARL RIVER—PEARL RIVER— 735-6500. "To Be or Not to Be."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Two of a Kind."

755. STONY POINT—9 W CINEMA— 942-0303. "Uncommon Valor."

756. SUFFERN—LAFAYETTE— 357-6030. "Yentl."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "The Rescuers"; "Mickey's Christmas Carol."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Two of a Kind." #2—"Scarface."

774. DANBURY—CINE— 743-2200. #1—"Terms of Endearment." #2—"Yentl." #3—"The Man Who Loved Women."

775. DANBURY—CINEMA— 748-2923. #1—"Gorky Park." #2—"To Be or Not to Be."

777. DANBURY—PALACE— 748-7496. #1—"Sudden Impact." #2—"Christine." #3—"Uncommon Valor."

778. DARIEN—PLAYHOUSE— 655-0100. "Terms of Endearment."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Sudden Impact." #2—Program unavailable.

780. FAIRFIELD—COUNTY— 334-1411. "Uncommon Valor."

781. GREENWICH—CINEMA— 869-6030. #1—"Scarface." #2—Program unavailable.

782. GREENWICH—PLAZA— 869-4030. #1—"Terms of Endearment." #2—"The Man Who Loved Women." #3—"Two of a Kind."

783. NEW CANAAN—PLAYHOUSE— 966-0600. Tent.: "Sudden Impact."

784. NORWALK—CINEMA— 838-4504. #1—"Sudden Impact." #2—Program unavailable.

785. NORWALK—NORWALK— 866-3010. Program unavailable.

788. SOUTH NORWALK—SONO— 866-9202. Thru Jan. 3: "Pauline at the Beach." Jan. 4-6: "The Twelve Chairs"; "Where's Poppa?" Beg. Jan. 7: "Koyaanisqatsi."

789. SPRINGDALE—STATE— 325-0250. "The Rescuers"; "Mickey's Christmas Carol."

790. STAMFORD—AVON— 324-9205. #1—"Christine." #2—"Uncommon Valor."

791. STAMFORD—CINEMA— 324-3100. #1—"Sudden Impact." #2—"Gorky Park." #3—"The Keep."

792. STAMFORD—RIDGEWAY— 323-5000. #1—"Yentl." #2—"To Be or Not to Be."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"Sudden Impact." #2—"Yentl." #3—"The Man Who Loved Women."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"To Be or Not to Be." #2—"Yentl." #3—227-9619. "Gorky Park." #4—226-6666. "Scarface."

796. **WESTPORT—POST—** 227-0500. "Terms of Endearment."

798. **WILTON—CINEMA—** 762-5678. "The Man Who Loved Women."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Scarface." #2—"Terms of Endearment." #3—Thru Jan. 5: "The Rescuers"; "Mickey's Christmas Carol."

801. **HARRISON—WARNER—** 482-8550. #1—"Sudden Impact." #2—"Two of a Kind."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"To Be or Not to Be." #2—"Two of a Kind."

804. **JERSEY CITY—LOEWS—** 653-4600. #1—"Christine." #2—"Terms of Endearment"; "Trading Places." #3—"Uncommon Valor."

805. **JERSEY CITY—STATE—** 653-5200. #1—"Scarface." #2—"D.C. Cab." #3—Thru Jan. 5: "Sudden Impact." Beg. Jan. 6 (tent.): "Mortuary."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Sudden Impact." #2—"Uncommon Valor." #3—"The Man Who Loved Women." #4—"Christine."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Terms of Endearment." #2—"Scarface." #3—"To Be or Not to Be." #4—"Gorky Park." #5—"Yentl." #6—"D.C. Cab."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Jan. 5: "Return of the Jedi." #2—Thru Jan. 5: "A Night in Heaven"; "Kill or Be Killed."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Jan. 5: "Return of the Jedi." Beg. Jan. 6: "Never Say Never Again."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "The Man Who Loved Women."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Terms of Endearment." #2—"Sudden Impact."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Yentl."

814. **EAST ORANGE—RKO HOLLYWOOD—** 678-2262. "Christine"; "Scalps."

815. **IRVINGTON—CASTLE—** 372-9324. Thru Jan. 5: "D.C. Cab."

816. **IRVINGTON—SANFORD—** 371-3998. Thru Jan. 5: "Christine." Beg. Jan. 6: "Marshall Monks."

817. **LIVINGSTON—COLONY—** 992-0800. "Sudden Impact."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "Gorky Park."

819. **MILLBURN—RKO—** 376-0800. #1—"Scarface." #2—"Yentl."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—"Scarface." #2—"Two of a Kind." #3—"Gorky Park."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"D.C. Cab." #2—"The Rescuers"; "Mickey's Christmas Carol." #3—"Christine."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—"Two of a Kind." #2—"The Rescuers"; "Mickey's Christmas Carol." #3—Thru Jan. 5: "Yentl."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. #1—"Scarface." #2—"Uncommon Valor." #3—Thru Jan. 5: "The Man Who Loved Women." Beg. Jan. 6 (tent.): "The Riddle of the Sands." #4—Thru Jan. 5: "A Christmas Story."

828. **VERONA—VERONA—** 239-0880. Tent.: "The Big Chill."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Silkwood." #2—"To Be or Not to Be." #3—"Terms of Endearment."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Jan. 5: "Return of the Jedi."

841. **CRANFORD—RKO—** 276-9120. #1—"The Big Chill." #2—"Two of a Kind."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Jan. 5: "Never Say Never Again." Beg. Jan. 6: "Educating Rita."

843. **ELIZABETH—LIBERTY—** 351-5140. #1—"Return of the Jedi." #2—"D.C. Cab." #3—Spanish films.

846. **LINDEN—TWIN—** 925-9787. #1—"Scarface." #2—"D.C. Cab."

848. **ROSELLE PARK—PARK—** 245-0358. "Return of the Jedi."

849. **SUMMIT—STRAND—** 273-3900. "Gorky Park."

851. **UNION—FIVE POINTS—** 964-3466. "Sudden Impact."

852. **UNION—LOST PICTURE SHOW—** 964-4497. Tent.: "The Big Chill."

854. **UNION—RKO—** 686-4373. #1—"Christine." #2—"Terms of Endearment."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Scarface." #2—"Yentl." #3—Thru Jan. 5: "D.C. Cab." Beg. Jan. 6: "Mortuary."

858. **WESTFIELD—TWIN—** 654-4720. Program unavailable.

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Program unavailable.

861. **CLOSTER—CLOSTER—** 768-8800. Program unavailable.

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Scarface." #2—"Christine." #3—"Gorky Park." #4—"Uncommon Valor."

863. **EMERSON—TOWN—** 261-1000. "Yentl."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Scarface." #2—Thru Jan. 5: "D.C. Cab." Beg. Jan. 6: "Mortuary."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—"Terms of Endearment."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Yentl." #2—"Sudden Impact."

868. **FORT LEE—SHARON—** 224-0202. "To Be or Not to Be."

873. **OAKLAND—TWIN—** 337-4478. #1—"Sudden Impact." #2—"The Man Who Loved Women."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Jan. 5: "Return of the Jedi." #2—Thru Jan. 5: "Never Say Never Again."

875. **PARAMUS—BERGEN MALL—** 845-4449. "The Right Stuff."

876. **PARAMUS—CINEMA 35—** 845-5070. "Scarface."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Jan. 5: "Chained Heat"; "Vigilante."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Terms of Endearment." #2—"Two of a Kind." #3—"The Man Who Loved Women." #4—"Silkwood." #5—"The Keep." #6—"Yentl." #7—"Uncommon Valor." #8—"To Be or Not to Be."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"Christine." #2—"Gorky Park." #3—"Sudden Impact."

880. **RAMSEY—CINEMA—** 825-2090. Thru Jan. 5: "Scarface."

881. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. "The Man Who Loved Women."

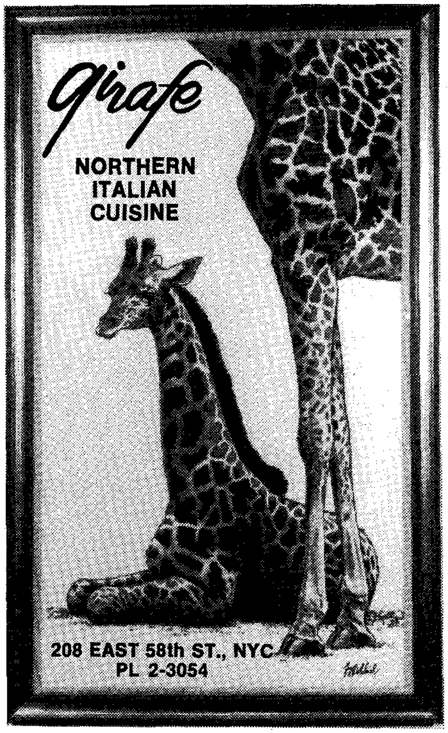
883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"The Man Who Loved Women"; "A Christmas Story." #2—"Terms of Endearment."

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. Thru Jan. 5: "The Rescuers"; "Mickey's Christmas Carol." #2—Thru Jan. 5: "Return of the Jedi."

887. **TENAFLY—BERGEN—** 567-0004. "The Man Who Loved Women."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Thru Jan. 5: "The Rescuers"; "Mickey's Christmas Carol."

889. **WESTWOOD—PASCACK—** 664-3200. "Sudden Impact."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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York*'s critic.**

BASILEUS QUARTET—(1hr. 58m., '84) In French and Italian, Eng. subtitles. A young musician joins a successful string quartet and unsettles the older members with his modern life-style and reckless behavior. With Pierre Malet, Alain Cuny, Hector Alterio, Gabrielle Ferzetti. Dir. Fabio Carpi. **86**

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. R. **6, 38, 97, 201, 500, 541, 550, 616, 666, 711, 724, 828, 841, 852**

CAN SHE BAKE A CHERRY PIE?—(1hr. 30m., '83) Another of Henry Jaglom's semi-improvised comic talkfests, this one not as good as the last, *Sitting Ducks.* Michael Emil returns, a balding, crotchety middle-aged girl-chaser with theories about everything, and he falls into an affair with Karen Black, a neurotic singer recovering from a busted-up marriage. The obsessive, incongruous jabber is meant to be awkwardly funny and charming, but most of the time it's just awkward. Much of the movie was shot in and around the Café Central on Amsterdam Avenue. **73**

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **55**

CHRISTINE—(1hr. 56m., '83) Based on Stephen King's best-seller, the story of Christine, a 1958 Plymouth Fury whose standard equipment includes an evil, indestructable vengeance. With Keith Gordon, John Stockwell, Harry Dean Stanton. Dir. John Carpenter. R. **23, 33, 80, 112, 114, 118, 201, 215, 223, 231, 237, 300, 302, 401, 402, 408, 410, 412, 530, 531, 547, 559, 567, 603, 616, 627, 632, 636, 640, 642, 650, 655, 658, 717, 727, 731, 733, 745, 777, 790, 804, 806, 814, 816, 822, 854, 862, 879**

CHRISTMAS STORY, A—(1hr., 38m., '83) A whimsical and slightly twisted comedy about a typical American family's Christmas. Based on Jean Shepherd's novel, "In God We Trust, All Others Pay Cash." With Melinda Dillon, Darren McGavin, Peter Billingsley. Dir. Bob Clark. PG. **32, 115, 205, 220, 410, 424, 433, 443, 529, 546, 552, 606, 609, 639, 644, 713, 827, 883**

D.C. CAB—(1hr. 44m., '83) A comedy about Washington, D.C. cab drivers. With Mr. T, Gary Busey, Irene Cara. Dir. Joel Schumacher. R. **4, 41, 58, 78, 84, 93, 99, 100, 103, 106, 110, 115, 118, 201, 212, 215, 216, 220, 222, 300, 305, 403, 412, 420, 422, 428, 433, 501, 512, 526, 533, 536, 541, 567, 616, 619, 622, 635, 651, 710, 726, 733, 745, 805, 807, 815, 822, 843, 846, 857, 864**

★ **DANTON**—(2hrs. 15m., '83) In French, Eng. subtitles. Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution unites the twin traditions of epic and avant-garde theater triumphantly. Gérard Depardieu, in his greatest performance to date, is the life-loving, sensual, careless, and affectionate Danton; the Polish actor Wojciech Psoniak, who can turn his face into a death mask at will, plays the dictatorial Robespierre. The time is 1793, more than four years after the storming of the Bastille, and the Terror is under way. Returning from the country, Danton hopes to argue Robespierre out of his dictatorial ways. The battle is fought with a battery of speeches—the speechmaking is almost orgiastic—until Danton, losing his voice, also loses his life. Jean-Claude Carrière has adapted *L'Affaire Danton,* a play written in the early thirties by a Polish woman, Stanislawa Przybyszewska; with the help of Wajda, a Polish patriot in exile, Carrière has shaped the material so as to suggest parallels with contemporary Poland. With Patrice Chéreau as Camille Desmoulins and a large group of extraordinary French and Polish actors. PG. **16, 86**

DEAR MR. WONDERFUL—(1hr. 40m., '82) An engaging curiosity. The German director Peter Lilienthal has made this quiet and tender film about the owner (Joe Pesci) of a Jersey City bowling-alley-cum-nightclub, a gentle fantasist who imagines himself on the verge of show-business celebrity. Meanwhile, the Mob is moving in on his property and he is squeezed out. Lilienthal brings a German's depression to American material, yet even though the view feels foreign and many of the little ethnic details seem wrong, the pathos of failed lives comes through with great tenderness. With Karen Ludwig and Ivy Ray Browning. **2**

★ **DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. **62**

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. PG. **20, 50, 97, 213, 232, 504, 535, 547, 712, 720, 842**

EXPERIENCE PREFERRED. . .BUT NOT ESSENTIAL—(1hr. 20m., '83) Charming minor comedy, directed by Peter Duffell, about a meek female student (Elizabeth Edmonds) who spends the summer waiting tables at a Wales resort and learns some of the facts of life among the other waiters and waitresses. The picture is no more than a concentrated version of high-class British TV (a sort of "Downstairs, Downstairs"), but the anecdotes have just enough acid strength to lift them beyond gentility. A pleasant movie. PG. **16, 90, 534, 723**

EYES, THE MOUTH, THE—(1hr. 50m., '83) In Italian, Eng. subtitles. An unofficial sequel to director Marco Bellocchio's first film, *Fists in the Pocket,* exploring themes of rebellion and authority in a family crisis and reflecting on a generation of Italian intellectuals and artists. With Lou Castel, Angela Molina, Emmanuelle Riva, Michel Piccoli. R. **86**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. **47**

GORKY PARK—(2hrs. 8m., '83) A dud. In his exciting best-seller (same title), Martin Cruz Smith fascinated readers with the intracacies of Soviet police procedure and the complicated deductions of his hero, the noble, melancholy Chief Investigator Arkady Renko. Director Michael Apted, working in Helsinki, doesn't get enough Russian atmosphere going, and we're prevented from enjoying Renko by a slightly vague screenplay (by Dennis Potter) and by William Hurt's soulful, soft-edged performance. Struggling with a clipped British accent (all the Russians here talk like Brits), Hurt, large but weak-looking, leaves his sentences hanging in dead air. Without a strong protagonist to pull things together, the plot convolutions of this murder mystery may not make sense to the uninitiated. With Lee Marvin as a sinister American businessman, Brian Dennehy as a New York cop loose in Moscow, and Joanna Pacula, in a passionate performance, as the Russian girl who wants to emigrate. R. **14, 72, 85, 92, 112, 118, 202, 206, 210, 211, 407, 408, 413, 414, 448, 500, 531, 533, 545, 550, 554, 567, 570, 616, 651, 663, 702, 708, 711, 713, 722, 735, 745, 775, 791, 795, 807, 818, 821, 849, 862, 879**

GOSPEL—(1hr. 32m., '83) A live concert of some of gospel music's top performers filmed at the Paramount Theater in Oakland, California. With James Cleveland, Walter Hawkins and the Hawkins Family, The Mighty Clouds of Joy, The Clark Sisters, Shirley Caesar. Dir. David Leivick and Frederick A. Ritzenberg. **51**

HORSE, THE—(1hr. 56m., '82) In Turkish, Eng. subtitles. The story of a father and son who settle in Istanbul with the intention of earning enough money to send the boy to school. With Genco Erkal and Harun Yesilyurt. Dir. Ali Ozgentürk. **2**

KEEP, THE—(1hr. 37m., '83) The search for treasure in an ominous, black, monumental structure in German-held Hungary during World War II, based on a gothic novel by F. Paul Wilson. With Scott Glenn, Jürgen Prochnow, Robert Prosky, Ian McKellen. Dir. Michael Mann. R. **33, 80, 531, 567, 791, 878**

LA BALANCE—(1hr. 42m., '83) In French, Eng. subtitles. The Paris cops, cynical to a man, strong-arm a couple of petty criminals in love—a sad-eyed pimp (Philippe Léotard) and a beautiful prostitute (Nathalie Baye, acting tough)—in order to get them to inform on a noxious Mr. Big (Maurice Ronet). Using a hand-held camera, the American-born director Bob Swaim shot much of the film in the relatively unfamiliar section of Belleville, a sort of Arab tenderloin with porno theaters and glittering couscous parlors. Swaim's strategy of roughening the texture of a routine *policier* must have impressed the French as the latest in authenticity—the film won numerous awards. Though exciting, tense, and violent, *La Balance* is basically conventional. With Richard Berry as the most intelligent of the cops. R. **56**

★ **LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. 6

MALOU—(1hr. 35m., '83) In German, Eng. subtitles. The story of a French woman, married to a wealthy German Jew in the thirties, and of her daughter, struggling with her marriage in comtemporary Berlin. With Ingrid Caven, Grischa Huber, Helmut Griem, Ivan Desny. Dir. Jeanine Meerapfel. R. 90

MAN WHO LOVED WOMEN, THE—(1hr. 58m., '83) Reviewed in this issue. R. **9, 24, 36, 72, 92, 105, 118, 234, 236, 303, 407, 410, 413, 438, 443, 447, 448, 500, 521, 530, 531, 535, 541, 550, 559, 567, 573, 602, 617, 635, 640, 649, 663, 708, 711, 745, 746, 774, 782, 793, 798, 806, 810, 827, 873, 878, 882, 883, 887**

MICKEY'S CHRISTMAS CAROL—(26m., '83) Walt Disney's animated adaptation of Charles Dickens's *A Christmas Carol,* with Mickey Mouse—not drawn for thirty years—as Bob Cratchit, Ebenezer Scrooge's overworked employee. G. **42, 46, 93, 103, 109, 117, 118, 208, 213, 234, 407, 413, 422, 526, 541, 554, 567, 612, 613, 616, 629, 643, 645, 702, 731, 735, 758, 789, 800, 822, 825, 866, 885, 888**

NEVER SAY NEVER AGAIN—(2hrs. 9m., '83) Sean Connery returns as James Bond looking elegantly creased. Handsome lines have crept into his face, and he's been outfitted with a toupée of thinning grey hair—a distinguished-gentleman's toupée. Alas, the new rug doesn't work. Now that Connery has lost his slickness, his appearance no longer fits the lines he has to say. In recent years, he's gone way past the role of James Bond, yet writer Lorenzo Semple Jr. and director Irvin Kershner don't refashion the material to suit his distinction. Nor do they shape the material in a personal way. This Bond movie is a little too straight, and at times it seems like no more than a big, stupid, implausible action movie. On the good side, the Austrian actor Klaus Maria Brandauer, who has a face like the cleft side of a peach, brings a touch of absurdity to the role of the millionaire villain Largo. His accomplice in crime is the Nicaraguan-born ex-model Barbara Carrera, who carries out her executions in a veiled, glittery cocktail hat and red-lined black ruffles. She's the Lady Death of a thousand trash magazines made stunningly elegant. With Kim Basinger. PG. **5, 32, 84, 97, 99, 228, 232, 416, 436, 503, 513, 530, 532, 535, 542, 548, 549, 555, 574, 609, 639, 644, 655, 666, 712, 720, 731, 809, 842, 874**

NOSTALGHIA—(2hrs. 10m., '83) In Italian, Eng. subtitles. The surreal fantasies and mystical yearnings of a Russian intellectual in contemporary Italy. Winner of the Grand Prix for Creative Cinema at the 1983 Cannes Film Festival. With Oleg Yankovsky, Domiziana Giordano, Erland Josephson. Dir. Andrei Tarkovsky. **86**

★**PAULINE AT THE BEACH**—(1hr. 34m., '83) In French, Eng. subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles,* but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittainy beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. The spectacularly beautiful Arielle Dombasle plays Marion, a sort of pedantic siren with too many fluently banal ideas about life and love; Marion instructs Pauline (Amanda Langlet), her 15-year-old cousin, and falls in love with Henry (Féodor Atkine), a cultivated roughneck, while her good-looking ex-boyfriend, Pierre (Pascal Greggory), sulks on the sidelines. Characters announce their ideas about themselves and their opinions of the others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. Beautifully photographed by Nestor Almendros. R. **86, 707, 788**

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) In French, Eng. subtitles. Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband, Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an impostor? If he's an impostor he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carrière have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **88**

RETURN OF THE JEDI—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodostic *Star Wars,* George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. In this resolution of the cycle's themes, Luke Skywalker (Mark Hamill) struggles against his father and the Emperor himself, who turns out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Directed by Richard Marquand. **11, 37, 97, 114, 234, 238, 307, 416, 436, 451, 503, 513, 530, 535, 542, 549, 555, 638, 640, 645, 658, 660, 666, 703, 724, 731, 745, 808, 809, 840, 843, 848, 874, 885**

REUBEN, REUBEN—(1hr. 40m., '83) Reviewed in this issue. R. **48**

★**RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. PG. **32, 71, 420, 557, 633, 732, 875**

SCARFACE—(2hrs. 50m., '83) For the first hour or so, Brian De Palma's remake of Howard Hawks's classic gangster film is mesmerizing. Tony Montana (Al Pacino), a petty Cuban hood released from Castro's jails, makes his way to Miami and uses his daring and violent skills to climb to the top of the cocaine trade. Unlike the Mafia types in *The Godfather,* the Cubans who work the cocaine route don't lust after respectability. They are crude and clownish—animals, really—and they go belly to belly in every encounter. These ideas about the Cubans are sufficient as a starting premise, but they're not rich enough to sustain an epic gangster movie. Once Tony heads for the top, *Scarface* turns into a lurid remake of the original, with many "archetypal" scenes that no longer fit the specifically Cuban-American nature of the characters. De Palma allows Tony and Al Pacino to dominate the film totally—no one else has much impact, except, fleetingly, Michelle Pfeiffer as a snooty Wasp Tony must have. Pacino, trying to find new ways to explode with rage, grows monotonous, and so does the violence and obscenity. In the end, this is a sadly overblown B movie. Written by Oliver Stone. R. **14, 30, 70, 82, 92, 98, 102, 109, 114, 118, 201, 206, 210, 212, 215, 220, 225, 237, 238, 306, 401, 403, 407, 420, 422, 427, 439, 512, 518, 528, 533, 536, 567, 571, 573, 601, 616, 625, 634, 649, 653, 662, 700, 705, 710, 714, 717, 732, 744, 773, 781, 795, 800, 805, 807, 819, 821, 827, 846, 857, 862, 864, 876, 880**

★**SILKWOOD**—(2hrs. 9m., '83) Delicate, beautifully acted, and finally terrifying. Screenwriters Nora Ephron and Alice Arlen and director Mike Nichols have reconstructed the final days of Karen Silkwood, the nuclear-fuel plant worker who died in mysterious circumstances while trying to expose hazardous conditions at the Kerr-McGee installation in Oklahoma in 1974. The filmmakers create a whole way of life, they don't illustrate a thesis or engage in political grandstanding. Karen (Meryl Streep), a selfish, ornery, rather sluttish woman, lives in a small house with her boyfriend, Drew (Kurt Russell), and her friend Dolly (Cher), all of them plant workers. Karen's home life, which seems casual—almost a digression—turns out to be part of the disaster that envelops her. At the plant, she is aroused to the dangers of radiation only when exposed herself. She becomes an avenger and a spy, trying to find evidence of willful negligence, and winds up detested by her fellow-workers, who are afraid they will lose their jobs. In this real-life horror movie, there are no creaking doors to distance us from the materials, and we respond all the way. In her final moments, Streep conveys the anguish of complete isolation. R. **30, 74, 528, 566, 637, 730, 748, 830, 878**

STAR 80—(1hr. 44m., '83) A cold, bitter, disgusted, unilluminating account of the miserable career and ghastly death of *Playboy* centerfold Dorothy Stratten, who was murdered by her estranged husband, the small-time Vancouver hustler Paul Snider on August 14, 1980. Bob Fosse, who wrote the screenplay (adapting Teresa Carpenter's *Village Voice* cover story, "Death of a Playmate") as well as directed, hasn't dug into the subject. He just recreates the surface of it. As he tells it, the world of topless bars, photo studios and *Playboy* mansion parties is not only cheap, it's lacking in vitality and simple *interest.* These people are beneath him, and they're supposed to be beneath us too. But that kind of disdain is self-defeating for a dramatist. Eric Roberts, trying too hard as Snider, opens his mouth wide and speaks every line in a clogged, slowed-down voice—it's as if thick soup had been poured over the syllables. Some of Snider's desperation comes through, but the performance is monotonous. And Mariel Hemingway is also monotonous as Dorothy. With her little-girl voice and downy softness, she's a cuddly sacrificial lamb, a victim pure and simple. With Cliff Robertson as Hugh Hefner, and Roger Rees, in a completely neutral performance, as a young director (i.e., Peter Bogdanovich). R. **62**

SUDDEN IMPACT—(1hr. 55m., '83) Clint Eastwood returns as San Francisco's street-wise detective Dirty Harry Callahan, tracking down a strange, ritualistic murderer. With Sondra Locke, Pat Hingle, Bradford Dillman. Dir. Eastwood. R. **21, 37, 58, 83, 92, 98, 100, 109, 111, 117, 118, 201, 203, 204, 214, 219, 222, 225, 237, 305, 307, 401, 402, 411, 420, 428, 439, 512, 519, 523, 529, 541, 561, 567, 573, 606, 616, 625, 632, 642, 648, 653, 700, 702, 710, 714, 719, 727, 747, 777, 779, 783, 784, 791, 793, 801, 805, 806, 811, 817, 851, 867, 873, 879, 889**

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **31, 60, 104, 112, 113, 118, 205, 210, 223, 303, 411, 419, 423, 426, 450, 519, 531, 537, 541, 552, 567, 603, 616, 625, 628, 648, 664, 701, 708, 715, 719, 722, 732, 746, 751, 774, 778, 782, 796, 800, 804, 807, 811, 830, 854, 866, 878, 883**

TO BE OR NOT TO BE—(1hr. 47m., '83) A pleasant but rather pointless remake of Ernst Lubitsch's 1942 comedy. Mel Brooks and Anne Bancroft, acting together for the first time, take on the roles originally played by Jack Benny and Carole Lombard, and although Bancroft, looking smashing in silver lamé, is wonderfully sexy and demonstrates ample comic style, Brooks shouts his lines in virtually every scene like a vaudeville comedian. This farce about a theater troupe in occupied Warsaw that saves itself and the Polish underground from the Nazis by impersonating SS officers shocked some people in 1942 with its insouciant humor, but at least the satirical jokes made sense as an expression of Lubitsch's civilized view. Forty-one years later, the Nazis, more horrible than Lubitsch could have known, have become standard theatrical-cinematic properties, and so this remake seems both a whimsical irrelevance and another dispensible bit of exploitation. The best moment: Brooks and Bancroft singing "Sweet Georgia Brown" in pidgin Polish. Directed by Alan Johnson, *who had choreographed some of the song-and-dance* numbers in Brooks's earlier movies. With Tim Matheson as the gallant Polish flyer. PG. **24, 32, 54, 201, 203, 211, 234, 306, 403, 407, 411, 418, 422, 428, 512, 517, 523, 540, 558, 561, 566, 602, 617, 621, 632, 650, 663, 667, 710, 714, 719, 728, 732, 747, 752, 775, 792, 795, 803, 807, 830, 868, 878**

TWO OF A KIND—(1hr. 30m., '83) The Supreme Being will annihilate mankind unless two young lovers perform great sacrifices for each other. With John Travolta, Olivia Newton-John, Charles Durning, Oliver Reed, Beatrice Straight, Scatman Crothers. Dir. John Herzfeld. PG. **22, 41, 70, 83, 109, 117, 202, 206, 225, 304, 401, 407, 413, 414, 418, 519, 531, 536, 541, 551, 558, 566, 615, 625, 629, 632, 635, 643, 658, 708, 716, 717, 733, 754, 773, 782, 801, 803, 821, 825, 841, 878**

UNCOMMON VALOR—(1hr. 45m., '83) A father, believing his son to be still alive in Vietnam, organizes a group of men to go and find him. With Gene Hack*man, Fred* Ward, Reb Brown, Robert Stack. Dir. Ted Kotcheff. R. **24, 35, 38, 44, 76, 100, 111, 112, 118, 205, 215, 233, 407, 412, 422, 426, 443, 529, 554, 561, 567, 570, 573, 603, 616, 628, 660, 664, 668, 700, 714, 716, 733, 755, 777, 780, 790, 804, 806, 827, 862, 878**

WILD STYLE—(1hr. 22m., '83) A reporter (Patti Astor) doing a story for a downtown magazine and a graffiti artist (George "Lee" Quiñones) searching for self-expression serve as the basic framework for this exuberant tour of the graffiti, rap-music, and break-dancing culture of the South Bronx. The movie, which, at its best, is a kind of ecstatic rap musical, with groups of teenagers hassling each other in cadenced jive, exhibits both the strengths and weaknesses of the democratic approach. Everyone in the neighborhood gets a chance to perform (and some of the break dancing is spectacular), with disastrous results for the movie's continuity and momentum. Still, it's exciting stuff. Dir. Charlie Ahearn. **38**

★**YENTL**—(2hrs. 14m., '83) Long stretches of Barbra Streisand's ambitious first effort as a director—"a romantic drama with music"—are extraordinarily fine. Streisand and writer Jack Rosenthal have adapted Isaac Bashevis Singer's story of Eastern European *shtetl* life, "Yentl the Yeshiva Boy," with sensitivity and wit. Yentl (Streisand), a quick-witted girl who studies the Torah and the Talmud in secret (the holy books forbidden to women), cuts her hair, dons a black suit, and sets off for a new town as "Anshel," prospective yeshiva student. She makes friends with another student, the virile Avigdor (Mandy Patinkin), who never suspects that the smooth-cheeked Anshel is anything but a boy. When Avigdor's marriage to the conventionally feminine Hadass (Amy Irving) falls through, he insists that Anshel marry her. Streisand manages this comedy of tranvestitism and role reversal with amazing delicacy. Both Patinkin and Irving are superb, and the whole movie has the softly glowing look of a fable. The songs by Michel Legrand are gauzy and soft, but Streisand uses them in a new way—*singing to herself through the dialogue* scenes in such a way as to allow the scene to work and the song to comment on it at the same time. Cinematography by David Watkin. PG. **45, 104, 105, 118, 206, 210, 212, 213, 225, 235, 308, 403, 423, 447, 450, 518, 523, 533, 541, 562, 567, 604, 616, 621, 625, 626, 648, 705, 709, 717, 730, 756, 774, 792, 793, 795, 807, 813, 819, 825, 857, 863, 867, 878**

★**ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and clichés of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. **502, 516, 524, 654**

ZIGGY STARDUST AND THE SPIDERS FROM MARS—(1hr. 31m., '83) A concert filmed in 1973 of David Bowie appearing for the last time as the glitter character Ziggy Stardust. Dir. D.A. Pennebaker. PG. **7**

Revivals

ANNIE HALL—(1hr. 33m., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilirating. Co-starring Diane Keaton as the Minnesota girl who comes to Manhattan. **89**

BEAUTY AND THE BEAST—(1hr. 30m., '47) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. **95**

BIG SLEEP, THE—(1hr. 54m., '46) Bogart as Raymond Chandler's Philip Marlowe, everything you've ever wanted in a private eye, and Lauren Bacall at her most bewitchingly enigmatic. You need a road map to get through the tangled plot, but the acting is all so polished that it doesn't really matter. Watch, especially, Elisha Cook Jr. as the prototypical punk. Dir. Howard Hawks. **39**

BLACK STALLION, THE—(2hrs., '79) A lovely and deeply felt visual poem. Shipwrecked at sea, a young boy is saved by a magnificent black stallion and they become friends on a rocky, deserted island. This part is the best—the film gets more conventional after they are rescued. With Kelly Reno and Mickey Rooney. Dir. Carroll Ballard. **11**

COUP DE GRACE—(1hr. 36m., '78) In German and French, Eng. subtitles. Largely a story of failure—of unrequited love and unsuccessful war and the execution of one friend by another in post-Revolutionary Russia. It is director Volker Schlöndorff's best work, the most ample, and the least given to the manipulation of sympathies. With Margarethe von Trotta. **96**

DARK VICTORY—(1hr. 45m., '39) Bette Davis's great performance makes a classic of this classy soap opera about a spoiled woman who finds happiness and nobility of spirit. With George Brent, Geraldine Fitzgerald and Humphrey Bogart. Dir. Edmund Goulding. **10**

DAY FOR NIGHT—(1hr. 50m., '73) In French, Eng. subtitles. François Truffaut's graceful and amusing movie about the making of a conventional commercial love story (*Meet Pamela*) makes clear exactly why he loves the illusions of art. He plays the director himself, and Jean-Pierre Léaud is the temperamental star. With Jacqueline Bisset and Jean-Pierre Aumont. **2, 39**

DINNER AT EIGHT—(1hr. 53m., '33) Still the best of those all-star vehicles, thanks to some of the best comedy timing you'll ever see. Be prepared, however, to put up with corny serious portions by John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke and Wallace Beery. Dir. George Cukor. **10**

GIANT—(3hrs. 20m., '56) A sprawling Texas-family saga, a fairly good but not great example of commercial film making. The legendary James Dean appeared in only three films, and this is one of them. With Rock Hudson and Elizabeth Taylor. Dir. George Stevens. **10, 13**

IN THE REALM OF THE SENSES—(1hr. 55m., '77) In Japanese, Eng. subtitles. Nagisa Oshima's art film about sexual obsession suffers from the facts that Oshima is not very strong on art, less than secure with film, and wholly unconvincing about sex. The film does not even work as pornography, only as something weird and unwholesome, on the border between the repellent and the riduculous. **5**

IT HAPPENED ONE NIGHT—(1hr. 45m., '34) Clark Gable's macho charm seems dated now, but Claudette Colbert is, as usual, exquisite in this comedy about a runaway heiress and a newspaperman who fall in love on a cross-country chase. Not as good as the faster-paced screwball comedies of the Depression, but still a classic. Dir. Frank Capra. **96**

LAST METRO, THE—(2hrs. 13m., '80) In French, Eng. subtitles. François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. The troupe's leader, a German Jewish refugee, has gone into hiding under his own stage, listening to the actors above and trying to control their work through his wife. Truffaut builds his tolerant picture of normal life during the Occupation out of many small vignettes. With Heinz Bennett, Catherine Deneuve and Gérard Depardieu. **39**

MANHATTAN—(1hr. 33m., '79) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring gorgeous young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. **89**

MIRACLE OF MORGAN'S CREEK, THE—(1hr. 41m., '44) Preston Sturges wrote and directed this mad, ribald farce about a popular small-town girl who disgraces herself with a soldier whose name she can't remember, gets pregnant, and is redeemed by dumb luck and the American love of publicity. Betty Hutton is the girl with something extra, Eddie Bracken gives a poignant but spunky performance as the schlep who loves her, and William Demarest, as Hutton's perpetually irascible father, falls down oftener and more violently than Chevy Chase. An audacious movie for its time, and still a very funny one. **95**

NOSFERATU, THE VAMPIRE (1979)—(1hr. 53m.) In German, Eng. subtitles. Less a horror film than an extraordinarily beautiful poem of death. Dracula (Klaus Kinski), who cannot die, brings death everywhere. Not just people but the towns and landscapes are drained of life by the time he's through. Dir. Werner Herzog. **39**

NOW, VOYAGER—(1hr. 57m., '42) Bette Davis is the repressed, unhappy spinster, hiding behind her spectacles; Claude Rains is the masterly psychiatrist whose magic begins to transform her; Paul Henreid is the aristocratic, worldly hero who steps in just when the time is ripe. The result is all it should be. Best scene: Henreid lights up for her. Dir. Irving Rapper. **10**

REAR WINDOW—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view-strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. Screenplay by John Michael Hayes, from a story by Cornell Woolrich. **16**

RESCUERS, THE—(1hr. 17., '77) Walt Disney's animated feature about two mice out to save a kidnapped orphan from the evil clutches of Madame Medusa. With the voices of Bob Newhart, Geraldine Page, Eva Gabor. G. **42, 46, 93, 103, 109, 117, 118, 208, 213, 234, 407, 413, 422, 526, 541, 554, 567, 612, 613, 616, 629, 643, 645, 702, 731, 735, 758, 789, 800, 822, 825, 866, 885, 888**

SHOOT THE PIANO PLAYER—(1hr., 20m., '62) Francois Truffaut's magical early film is about a withdrawn piano player (Charles Aznavour) who gets involved in murder. Made in the director's casually lyrical throwaway style. **2**

SUSPICION—(1hr. 39m., '41) Mousy Joan Fontaine can hardly believe that gorgeous, ebullient Cary Grant is in love with her. After they marry, disbelief turns to fear that he really loves her money, and wants to kill her so he can have it all. A maliciously entertaining Hitchcock film, even if Fontaine makes you wish Grant would strangle her and get it over with. **2, 95**

SWING TIME—(1hr. 45m., '36) Fred Astaire and Ginger Rogers, in tip-top form. Best scene: Astaire's classic Bojangles production number. With Victor Moore and Eric Blair. Dir. George Stevens. **89**

THX 1138—(1hr. 28m., '71) The theme of individual against society is given a thoughtful science-fiction treatment in this unusual film. The characters are little more than fleshless symbols, but the effects are sometimes marvelous. With Robert Duvall, Donald Pleasance and Maggia McOmie. Dir. George Lucas. **96**

TO HAVE AND HAVE NOT—(1hr. 40m., '44) Lauren Bacall (in her debut) teaches Humphrey Bogart how to whistle (and a few other things). This is one of the great, messy Hollywood romances in which World War II is boiled down to a good-guys-vs.-bad-guys melodrama. It's as full of great lines as *Hamlet*. Dir. Howard Hawks. **39**

VERTIGO—(2hrs., '58) Reviewed in this issue. PG. **16, 57, 88**

WUTHERING HEIGHTS (1954)—(1hr. 30m.) In Spanish, Eng. subtitles. Luis Buñuel's version, made in Mexico, with Wagner's *Tristan und Isolde* on the soundtrack, is a good deal more passionate than the flossy 1939 Wyler version. Buñuel sets Emily Brontë's novel on a Mexican ranch, and the hot-blooded types fling each other around a great deal. No great psychological depths are sounded, but the cruelty is vivid, the imagery dark and obsessive. With Irasema Dilian and Jorge Mistral. At the Public Theater (See *Museums, Societies, Etc.*).

THEATER

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Performance length is approximate; phone theater for exact time.

Broadway

Previews and Openings

Thursday, January 5

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols. Also in the cast: Christine Baransky, Kenneth Welsh, Cynthia Nixon, Christian Baskous, and Gary Hope. Tues.-Sat. at 8, Sat. at 2, $25-$30; Wed. at 2, $20-$30. Opens January 5. **Plymouth Theater,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

Now Playing

AMERICAN BUFFALO—Al Pacino stars in David Mamet's comedy-drama which was a sell-out off-Broadway in 1981 and '82. It's about three losers plotting a robbery in their usual inept manner, led by Pacino who fancies himself a big-time operator; directed by Arvin Brown. With J.J. Johnston and Bruce MacVittie. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; thru 1/14. **Booth,** 222 W. 45th St. (239-6200). 1 hr., 50 mins. All major credit cards.

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of impending parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DOONESBURY—A musical adapted from Garry Trudeau's comic strip, to which he has written the book and lyrics; music by Elizabeth Swados; directed by Jacques Levy; choreography by Margo Sappington. Kate Burton, Mark Linn-Baker, and Gary Beach head the cast. Trudeau proves himself an effortlessly clever lyricist, using nicely double-edged humor. And Levy has directed deftly, resourcefully building pyramids of comic detail upon detail. Laura Dean's enchanting Boopsie almost steals the show. Tues.-Thurs. at 8, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $18.50-$28.50. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

THE GLASS MENAGERIE—Jessica Tandy, Amanda Plummer, John Heard, and Bruce Davison in a revival of Tennessee Williams's play; directed by John Dexter. Stay tuned to Ms Tandy and you'll get enough greatness to last you a lifetime. Extremely good, too, is Heard's gentleman caller. Tues.-Thurs. at 8, $20.50-$29.50; Fri. at 8, $27-$35; Sat. at 8, $29.50-$37.50; Wed. at 2, $19.50-$27.50; Sat. at 2 & Sun. at 3, $24.50-$32.50. **Eugene O'Neill Theater,** 230 W. 49th St. (246-0220). 2 hrs., 30 mins. All major credit cards.

HEARTBREAK HOUSE—Rex Harrison stars in a revival of the George Bernard Shaw play, with Rosemary Harris, Amy Irving, Philip Bosco, Dana Ivey, Stephen McHattie, Jan Miner, Bill Moor, and William Prince; directed by Anthony Page. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, all $27.50 (except Sat. eve. which $30); From 12/27 all seats $32.50 exc. Fri. & Sat. which are $35. So superior a play in a nugatory season mustn't be shunned. It's Shaw's masterwork. **Circle in the Square,** 1633 Bdway (581-0720). 2 hrs., 35 mins. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Wanda Richert. Mon.-Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hrs., 25 mins. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, George de la Pena, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matlon. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $27.50-$45. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs., 10 mins. Major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Paul Joynt, Diane Tarleton, Susan Edwards, and Christopher Collett complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. Major credit cards. ● ●

YOU CAN'T TAKE IT WITH YOU—Eddie Albert, George Rose, Colleen Dewhurst, and Frances Sternhagen in the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Royale,** 242 W. 45th (239-6200). 2 hrs., 25 min. Major credit cards.

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Robert Westenberg, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

AND A NIGHTINGALE SANG—C. P. Taylor's intensely likable comedy concerning a petit-bourgeois family in the north of England during WW II; directed by Terry Kinney. One of the better buys in our inflationary theater. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble. And Joan Allen is a wonder! Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

THEATER

BABY WITH THE BATHWATER—Christopher Durang's absurdist comedy about modern parenthood; directed by Jerry Zaks. With Mary Louise Wilson, W.H. Macy, Leslie Geraci, and Christine Estabrook. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; thru 1/8. **Playwrights Horizons Studio Theater,** 416 W. 42nd (279-4200).

A BACKER'S AUDITION—Musical conceived by Martin Charnin, Douglas Bernstein, and Denis Markell about a first-time producer who is looking for three million bucks to put on a musical entitled *Raggedy Romeo.* Book/music/lyrics by Bernstein & Markell; directed by Charnin. With Barbara Barrie, Nicholas Woodeson, William Roy, Scott Robertson, Douglas Bernstein, Mary D'Arcy, William Fagerbakke, and Dana Vance. Thru 1/29. **Manhattan Theater Club,** 321 E. 73rd St. (472-0600).

BECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

BREAKFAST CONVERSATIONS IN MIAMI—Reinhard Lettau's political comedy about retired Latin American dictators and generals living at ease in a warm safe haven; directed by Gordon Edelstein. Mon. & Tues. at 8, Fri. at 6, Sun. at 5:30, Tues. at 2, Sat. at 4:30, Sun. at 1; $15; from 1/6. **American Place Theater** (subplot Cafe), 111 W. 46th (247-0393).

DO LORD REMEMBER ME—James de Jongh's great play, a proud testimonial to the black and human spirit, based on verbatim interviews with former slaves in 1936, returns (1/11-2/19). **American Place Theater,** 111 W. 46th St. (247-0393).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Kathy Baker and Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (279-4200).

FULL HOOKUP—Drama, by Conrad Bishop and Elizabeth Fuller, about the fact and fiction surrounding a crime of passion in a midwest trailer park; directed by Marshall W. Mason. Tues.-Sat. at 8, Sun. at 3 & 7, Sat. at 2; $20-$22.50; thru 1/22. **Circle Repertory,** 99 Seventh Ave. So. (924-7100).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aideen O'-Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

LENNY AND THE HEARTBREAKERS—A musical by Kenneth Robins, Scott Killian and Kim Sherman, in mixed-media style, plugging into the works and consciousness of Leonardo da Vinci, with Robert Joy in the title role (Michael Brian plays the role at matinees), Joanna Glushak, Sally Stotts, and in the role of a de Medici Metropolitan Opera baritone Darren Nimnicht. Staging and choreography are by Murray Louis and Alwin Nikolais. Tues.-Sun. at 8, Sat. & Sun. mats. at 3; $15-$18. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row *flower shop run by a young botanical genius; music* by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 *Second* Ave. (239-6200). ● ●

OLD TIMES—Jane Alexander, Anthony Hopkins, and Marsha Mason star in a revival of Harold Pinter's three-character play of reminiscence and betrayal; directed by Kenneth Frankel. Tues.-Sat. at 8, Wed. Sat., & Sun. at 2; $24-$28; thru 3/18. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30; thru 1/8. **Playhouse 91,** 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Patricia Gage now stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* Downstairs, **Westside Arts,** 407 W. 43rd (541-8394). ● ●

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Thurs. at 8, Sat. at 2, $22.50-$25; Wed. at 2, $20-$22.50; Fri. & Sat. at 8 & Sun. at 3, $25-$27.50. **Entermedia,** 189 Second Ave. (475-4191).

TRUE WEST—Dennis Quaid and Randy Quaid costar in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

Theater Companies

AMERICAN FOLK THEATER—Leslie Lee's *Willie,* a sequel to the *First Breeze of Summer,* about a young black lab technician who breaks away from religion and family to develop his talents as a writer; directed by Robert Maitland. Wed.-Sat. at 8, Sun. at 3; 1/11-29; $8. **Actors and Directors Theater,** 410 W. 42nd (594-2370).

AMERICAN JEWISH THEATER—In the Studio Theater, John Van Druten's *I Am a Camera,* based upon Christopher Isherwood's *The Berlin Stories;* directed by Geoffrey Sherman. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $11; thru 1/22. **92nd St. Y,** 92nd & Lexington (427-6000).

AMERICAN SHAKESPEARE REPERTORY—Shakespeare's *A Midsummer Night's Dream, Hamlet,* and *The Life of Henry V,* plus Paul Rubin's *Sodom and Gorilla (The Monkey Trial Musical),* in rotation; $7.50. Call theater for specifics. 1/5-29. Thurs.-Sat. at 8, Sun. at 3. **Theatre 22,** 54 W. 22nd St. (307-5888).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CITY STAGE COMPANY— *Hamlet; Big and Little/ Scenes,* in rotating performances. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$15. Call theater for specifics. **CSC,** 136 E. 13th St. (677-4210).

COCTEAU REPERTORY—George Farquhar's early Restoration comedy, *The Beaux' Stratagem* in rotating repertory with Robert Patrick's *Judas* and Shakespeare's *King John.* Thurs.-Sat. at 8, Sun. at 3; $8.50. **Theater,** 330 Bowery (677-0060).

EQUITY LIBRARY THEATRE—*Red, Hot, and Blue,* revival of the model thirties musical by Cole Porter, book by Howard Lindsay and Russel Crouse; directed by Christopher Catt. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 1/5-18. **Equity Library Theater,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; $4. Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

LA MAMA E.T.C.—Michael Tremblay's *Damnee Manon, Sacree Sandra* is a monologue between a nun and a transvestite; with Priscilla Smith and Ray Wise; directed by George Ferencz. Wed.-Mon at 8; Sun. at 3; $10. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN THEATRE CLUB—Lee Kalcheim's *Friends,* about two college buddies who can't seem to cope with success. Tues.-Sun. at 8, Sat. & Sun. at 2; $22-$24; thru 1/22. **Theater,** 321 E. 73rd (472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inheritors* alternates in repertory with Clifford Odets's *Paradise Lost;* both directed by John Strasberg. The company features Geraldine Page, Mason Adams, Maxwell Caufield, and Juliet Mills. Phone for ticket information and performance schedule. **The Mirror Stage,** 320 W. 46th (279-4200).

PLAYWRIGHTS HORIZONS—Mainstage: Wendy Wasserstein's comedy, *Isn't It Romantic,* with Lisa Banes, Betty Comden, Jo Henderson, Jerry Lanning, Steven Pearlman, Tom Robbins, Cristine Rose, and Chip Zien. Story is about two contemporary New York women struggling with love and career; directed by Gerald Gutierrez. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15-$18. **Theater,** 416 W. 42nd (564-1235).

RAVEN PRODUCTION COMPANY—Maxim Mazumdar plays the title role in Shakespeare's *King Lear.* Wed.-Mon. at 8, Sun. at 3; $8, $10; 1/13-2/5. **Park Royale Theater,** 23 W. 73rd (724-2800).

REPERTORIO ESPANOL—Ricardo Talesnik's *Las Quiero a Las Dos,* Carlo Gardel's *El Dia Que Me Quieras;* Julio Maricio's *La Maleta;* Amandeo Vives's zarzuela (comic operetta), *Dona Francisquita,* a tribute to the mythical and eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in rotating repertory; $8-$10; call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Galas,* a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th century. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $17. **Theater,** One Sheridan Sq. (691-2271).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder,* Wed. & Thurs. at 8; *It's Against the Law,* Fri. & Sat. at 8, Sun. at 3; *An Evening of One-Acters:* John Guare's *The Loveliest Afternoon of the Year,* Robert Perring's *Reunion.* Sun. at 7:30, Mon. & Wed. at 8, Tues. at 6 & 8. **Theater,** 301 W. 55th (997-9582).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, Fri. at 7:30: Israel Horovitz's *The Indian Wants the Bronx.* Wed., Thurs. & Fri. at 9:30, Sun. at 7:30: Israel Horovitz's *Line.* Mon. at 9:30, Thurs. at 7:30, Ren Draya's *The Mothers.* Tues. & Wed. at 7:30, Sat. at 5: Edward Portnoy's *In the Waiting Place.* Fri. & Sat. at 7:30, Sun. at 5: *Make the Music Happen Again,* musical by Tim Minikel & Bob Solomon. Admission $6. **13th St. Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY—Oscar Wilde's *The Importance of Being Earnest,* directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; thru 2/12; $6. **Westside Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND BABY MAKES SEVEN—Vi Bremen's play about three friends faced with the impending arrival of a new baby; directed by Paula Vogel. Thurs.-Sat. at 7:30, Sun. at 4; $8; 1/5-29. **18th St. Playhouse,** 145 W. 18th St. (252-4509).

AND THE BEAT GOES ON—Musical revue creating a variety of styles from the era that saw pop music blossom; from folk to funk. Performed by a company of eight singers, backed by a rhythm section, directed by Michael O'Flaherty; conceived by O'Flaherty and Peter Gloo. Fri. at 10:30; Sat. at 8 & 10:30. **The Silver Lining,** 349 W. 46th (245-5100).

CRIMINAL MINDS—Robin Swicord's comedy set in the miniature golf course of a deserted Florida resort where two escaped convicts and a young woman plan a "perfect crime;" directed by David Trainer. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $15; 1/4-2/12. **The Production Company,** 15 W. 28th St. (686-1470).

DADADADADADA—James Larson's musical about the birth of the dada movement, dealing with Hugo Ball, Emmy Hennings, and Tristan Tzaral; directed by Venetia Reece. Thurs.-Sun. at 8; $5; 1/12-29 **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

DINAH, QUEEN OF BLUES—Musical by Ernest McCarty and Sasha Dalton celebrating the singer Dinah Washington; directed by Woodie King, Jr., **Westside Arts,** 407 W. 43rd (541-8394).

FIFTIES, SIXTIES, SEVENTIES, EIGHTIES—Robert Patrick's play dealing with the changing gay lifestyle over the last four decades; directed by Billy Cunningham. Fri. at 8, Sat. at 7 & 10, Sun. at 7; thru 1/29; $8. **Stonewall Rep.,** 43 W. 13th St. (989-3909).

LA FAMILIA DE JUSTO MALGENIO—*(Justo Malgenio's Family).* A comdey by Isabel Cuchi Coll; directed by Sonny Falu. Fri. & Sat. at 8, Sun. at 7; $5; 1/6-2/5. **IATI,** 9 E. 16th St. (242-9861).

A GIRL SINGER—Revue, starring Fran Warren, with books and lyrics by Robert Brittan, music by Ed Lindemann; directed by Brent Rogers. 1/4-8 at 8; 1/8 also at 2:30; $6. **Musical Theater Works,** 133 Second Ave. (677-0040).

HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

THE HOLY TERRORS—*Les Enfants Terribles.* Jean Cocteau's story of an orphan brother and sister who create a potent world of games; directed by David Kronick. Wed.-Sun. at 8, 1/15 at 3; $8; 1/12-2/5. **The Ohio Theater,** 59 Greene St. (219-2450).

HOORAY FOR WHAT—Medicine Show in a revival of the 1937 musical by Harold Arlen, E.Y. Harburg, Howard Lindsay, and Russel Crouse. 12/28-31 at 8:30; 1/5-2/5 (Thurs.-Sat. at 8:30, Sun. at 3). **Medicine Show,** 6 W. 18th (255-4991).

THEATER

I JUST LOVE YOU, HARRY SMYTHE THE THIRD—Ken Charles's play dealing with gays as just people; directed by Ric Russell. Thurs.-Sat. at 8. **Cash Performance Space,** 10 E. 18th (279-4200).

JUDITH—Michael Sawyer's play about a young girl and how she copes with all the odds against her; directed by Robert Vogel. Wed.-Sat. at 8, Sun. at 7; $7. **Theater Eleven,** 16 W. 22nd (475-4975).

LA CANTATA DEI PASTORI—*The Shepherd's Cantata,* in which dancing demons duel with prophetic angels in an attempt to prevent the birth of Christ; performed by I Giullari di Piazza. 1/6, 7, at 8, 1/8 at 3: $6. **Vanderbilt Hall,** 40 Washington Sq. So. (598-7032).

LEAD US NOT INTO PENN STATION BUT DELIVER US FROM EVIL—Two bag ladies struggle to survive on the streets of New York; directed by Charles L. Moore. Wed.-Sun. at 8; $10. Courtyard Playhouse, 39 Grove St. (620-7110).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. $13-$18; call theater for dates and details. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

MANY MOONS—James Thurber's modern fairy tale about wizards, jesters, and bumbling kings, for parents and children; directed by Barry Katz; with David Holbrook as The Jester. 1/2 at 1 and 3 p.m.; $6.50. **P.S. 41 Auditorium,** 116 W. 11th St. (279-4200).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues.-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

ONE MILLION A.D. ANOTHER TIME ANOTHER EDEN—A. R. Bell's play, directed by Steven Baker. Thurs.-Sun. at 8; $5. **Dramatis Personae,** 25 E. 4th St. (468-8285).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. 34th St. **Theater** (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

PAHOKEE BEACH—Leo Rost's musical tells of a 50-year-old lifeguard worrying about his age; with Ted Farlow, Nancy Deering, Sylvia Davis, Joe Mulligan. Tues.-Sat. at 8, Sun. at 3; $5. **Playhouse 46,** 423 W. 46th (245-3829).

SAPPHO AND APHRODITE—Karen Malpede's play fusing the ancient and the avant-garde; directed by Lois Weaver, music by Roberta Kosse. Wed.-Fri. at 8, Sat. at 5 & 8:30, Sun. at 3 & 7; $12-$15. **Perry St. Theater,** 31 Perry St. (255-9186).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Tues.-Thurs. at 8; Fri. & Sat. at 8:30 & 11; Wed. at 5:30; $10-$16. **O'Neal's,** 147 W. 43rd (764-6200).

STAR CROSSED LOVERS—A musical by Raymond Taras Knehnetsky, Milo Adamo, and Richard Haase, based on Romeo and Juliet; directed by Word Baker. Tues.-Sun. at 8; mats 1/8, 13 & 15 at 2; $6; 1/7-18. **Westbeth Theater,** 151 Bank St. (691-2272).

TRIPLE BILL—Trilogy for the holiday season: William Harris's *Poor Howard;* Sharon Hall's *The Season Is Love;* Rose Sher's *Don't Scare the Middle Class.* Thurs.-Sat. at 8; $8; Thru 1/7. **Playhouse 51,** 51 W. 19th St. (675-8013).

TROPICAL FEVER IN KEY WEST—Robert Heide's two one-actors—*Cake & An Old Tune;* directed by Sebastian Stuart; with Regina David, J. P. Dougherty. Thurs.-Sun. at 8; $4; thru 1/8. **Theater for the New City,** 162 2nd Ave. (254-1109).

WAR BABIES—Musical set in 1980 Ireland, with book and lyrics by Earl Scott, music by Glen MacReady and Larry Schaffer, starring Dennis Logan. Thurs.-Sun. at 8; $6; thru 1/15 (1/8 at 2 & 8). **Intar II,** 508 W. 53rd (279-4200).

THE WEDDING—Chekhov's Play, directed by Norman Taffell. Fri. & Sat. at 8, Sun. at 3; $5; 1/6-29. **Common Ground,** 29 Wooster St. (924-0077).

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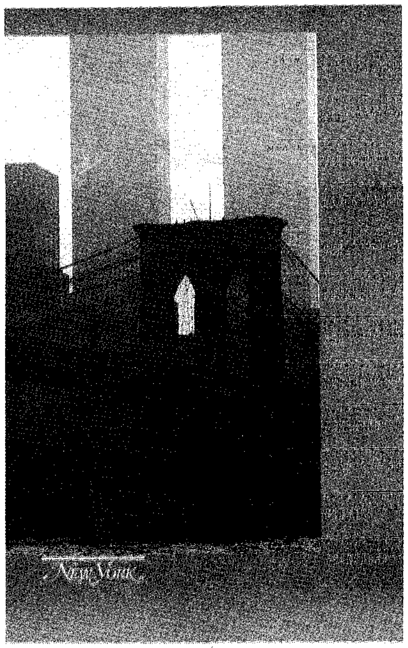

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

SAM BARBER—Impressionist landscapes, thru 1/10. Findlay, 17 E. 57th (421-5390).

ANDRZEJ CZECZOT—Acrid social comment in small paintings, drawings, graphics from Poland, 1/4-25. Sumers, 50 W. 57th (541-8334).

MARCIA DALBY—Football players, divers in wire mesh covered with nylon netting and sized in paste, 1/5-28. Wolf, 30 W. 57th (586-8432). Mon.-Sat. 10-6.

WILLEM DE KOONING—Selected paintings from 1969 to 1982, thru 1/27. Galerie Maeght, 9 W. 57th (371-9077). Mon.-Fri. 10-5:30.

ALFRED JENSEN—Late works using heavily impastoed surfaces, thru 1/7. Pace, 32 E. 57th (421-3292).

KANDINSKY—Paintings, drawings and gouaches from the Russian and German years, 1/5-2/11. del Re, 41 E. 57th (688-1843).

DEBORAH KASS—Landscapes, 1/5-28. Baskerville+Watson, 24 W. 57th (582-0058).

STEVEN KEISTER/DONALD SULTAN—Metal and found object sculpture, some with animal imagery/Strong expressive charcoals. Thru 1/7. BlumHelman, 20 W. 57th (245-2888).

PAUL LINFANTE—Realist still life in pastels, 1/7-31. Kornblee, 20 W. 57th (586-1178).

MICHAEL LOOMIS/WILBUR STREECH—The countryside in works on paper and on canvas. 1/3-2/18. Lumbard, 38 E. 57th (421-3494).

KEVIN MACDONALD—Paintings and drawings/Aptekar, Kelly, Lewis. 1/7-2/8. Deutsch, 20 W. 57th (765-4722).

RONALD MARKMAN/DONALD SANDSTROM—Intense madcap fantasies in 3-D paintings/Rural America in aluminum wall sculpture. 1/5-2/2. Dintenfass, 50 W. 57th (581-2268).

CRAIG MCPHERSON—Views of Manhattan from the studio, 1/7-2/9. Sachs, 29 W. 57th (421-8686).

PAULA MODERSOHN-BECKER—A retrospective of 102 oils, drawings, and prints by this pioneer modernist from Germany, thru 1/7. Galerie St. Etienne, 24 W. 57th (245-6734).

ROBERT MOTHERWELL—A retrospective of his prints, thru 1/21. Getler/Pall, 50 W. 57th (581-2724).

LINCOLN PERRY—Multi-figure narratives, 1/3-28. Tatistcheff, 50 W. 57th (664-0907).

CHAIM SOUTINE (1893-1943)—A retrospective including 43 paintings, thru 1/28. Galleri Bellman, 41 E. 57th (486-7944).

BILL SULLIVAN—South American landscapes, 1/4-28. Findlay, 41 E. 57th (486-7660).

PHILIP TARLOW—Architectural reflections in Manhattan, 1/7-25. Fischbach, 29 W. 57th (752-2345).

YVONNE WESSER—Textured oils using fragmented images, 1/3-21. Gallery 84, 30 W. 57th (581-6000).

Madison Avenue and Vicinity

JOSEPH BARTSCHERER/AVNER MORIAH—Five dairy farms on a flood plain in black and white photos/Soldiers against the land. 1/3-26. Urdang, 23 E. 74th (288-7004).

PAUL-EMILE BORDUAS—Abstract expressionist paintings, 1943 to 1960 by this Canadian, thru 1/30. Center for Inter-American Relations, 680 Park (249-8950). Tues.-Sun. 12-6.

JOSEPH CORNELL—47 constructions and collages from 1933 to 1969, thru 1/20. Castelli Feigen Corcoran, 113 E. 79th (628-0700).

HONORE DAUMIER—Paintings, drawings, sculpture, and lithos, thru 1/21. Taittinger, 1089 Madison (570-6767).

OTTO DIX—Satirical drawings, watercolors, and paintings by this German expressionist, thru 2/28. Sabarsky, 987 Madison (628-6281).

MARSDEN HARTLEY/ALEX KATZ—Paintings by this early modernist/Small oils painted directly from life. 1/5-28. Miller, 724 Fifth (246-1625).

WALTER HATKE—Kansas and Pennsylvania on paper and canvas, thru 1/25. Schoelkopf, 825 Madison (879-4638).

FERNAND LEGER—Watercolors, 1934, from the Murphy Collection, 1/3-2/11. Davidson, 43 E. 78th (734-6702).

RENE MAGRITTE—Eighteen etchings and two lithos from the last eight years of his life, 1961 to 1968, thru 1/15. Foxworth, 33 E. 65th (772-3460).

KASIMIR MALEVICH—Costumes for the 1913 Russian Futurist opera *Victory Over the Sun,* reconstructed by Ferrara in 1983, thru 1/6. Mall at CUNY, 33 W. 42nd (790-4331). Mon.-Fri. 9-6.

A.R. PENCK—The Holyland in etchings, lithos, thru 1/31. Hamilton, 19 E. 71st (744-8976).

SoHo

MARY ANN CURRIER—Pastels, 1/3-2/1. Milliken, 98 Prince (966-7800).

CHRISTINE FROMENTIN—Realist "reflections" including nudes, thru 1/15. Central Falls, 478 W. Broadway (475-3333).

MIKE GLIER — New figurative paintings 1/7-2/2. Gladstone, 152 Wooster (505-8690).

NANCY HOLT—"Hot Water Heat," and indoor installation and documentation, 1/7-28. Weber, 142 Greene (966-6115).

LEN JENSHEL/ARCHIE RAND—Color photos of an arboretum/Recent paintings. 1/5-2/4. Manes, 177 Prince (505-5722).

STANLEY KEARL—Sculpture juxtaposing the metaphysical and the real, 1/3-21. Ingber, 460 W. Broadway (674-0101).

ROY LICHTENSTEIN—Recent work by this master of Pop plus the Greene Street mural, thru 1/14. Castelli, 420 W. Broadway and 142 Greene (431-5160).

TOM NOZKOWSKI/TIM SPELIOS—Small abstractions/Constructed sculpture using found wood painted black, 1/4-28. Esman, 121 Spring (219-3044).

LEE SAVAGE—Acrylics and pastels, thru 1/15. Art & Design, 152 Wooster (777-4207).

Other

TOMIE ARAI/AMY CHENG—Masks and calligraphic images in richly textured drawings/Enlarged 'domestic objects and body parts. 1/6-27. Basement, 22 Catherine (732-0770).

LLOYD BURLINGAME—The circle and the square in large scale gouache and paint, 1/5-21. Long, Tisch School, 725 Broadway (598-3618).

PATSY DONAHUE—The elemental confrontation of everyday objects, 1/2-28. DTW, 219 W. 19th (691-6500). Mon.-Fri. 10-6, Sat. 1-6.

PETER LEVENTHAL—"Urbanities" in nervous line, gay colors, 1/3-30. Burgundy, 467 Amsterdam (787-8300).

JOCHEN MICHAELIS—New works plus works on paper by Ernst, Leger, Man Ray, thru 1/31. Profile, 113 Jane (243-7530). Wed.-Sun. 1-6.

ROBERT OHNIGIAN/LEONARD STOKES—Two collagists, 1/7-2/4. Cordier & Ekstrom, 417 E. 75th (988-8857).

DAVID RABINOWITCH—Drawings using metrical conformations, thru 1/28. Oil & Steel, 157 Chambers (964-1567).

MICHAEL TRACY—An elegy to Latin America including a triptych of impastoed acrylics on wood, glass, and found objects, thru 1/21. Delahunty, 291 Church (226-2519).

GROUP SHOWS

57th Street

DENAGY—29 W. 57th (421-3780). Abstraction now by Lasker, Nozkowski, Stephan, classic nudes, portraits by Torres, 1/7-2/1.

FRUMKIN—50 W. 57th (757-6655). A lumber yard in pastel by Beckman, an eight foot painting of his wife by Valerio, plus Brown, Pearlstein, thru 1/5.

MARKEL—50 W. 57th (581-1909). The figure by Birmelin, Fischl, Sherman, 1/3-28.

PEARL—38 E. 57th (838-6310). New York artists of Latin American and Caribbean heritage including Azaceta, Ferrer, Perez, thru 1/7.

PHOENIX—30 W. 57th (245-5095). 25th anniversary of the gallery with deKooning, Neel, thru 1/14.

ROSENBERG—20 W. 57th (757-2700). "Vibration," mixed-media by four, 1/7-30.

Madison Avenue and Vicinity

CDS—13 E. 76th (772-9555). New paintings by Marsen, Swavely, and Young, thru 1/21.

CHINA HOUSE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese ceramics from 1620 to 1683, thru 1/29.

ERICSON—23 E. 74th (737-6155). Gregory, Hinterreiter, Newhall, Quijada, 1/4-28.

FOURCADE—36 E. 75th (535-3980). In honor of de Kooning including Bacon, Balthus, Baselitz, Dubuffet, Segal, thru 1/21.

HELLER—965 Madison (988-7116). Mon.-Sat. 11-6. Glass in America, 1984, 1/7-28.

IBM—Madison at 56th (407-6212). Paintings and drawings from the Phillips Collection and religious folk art in America, thru 1/21.

KNOEDLER—19 E. 70th (794-0550). Gottlieb, Motherwell, and Smith, thru 1/4.

LEFEBRE—47 E. 77th (744-3384). Cobra artists Alchinsky, Corneille, Jorn, thru 1/14.

PAYSON - WEISBERG—822 Madison (249-1666). Banach, Kipniss, Meyrowitz, thru 1/14.

SILBERBERG—16 E. 79th (861-6192). Drawings, sculpture by Bacon, Clave, de Chirico, Tamayo, Picasso, thru 1/31.

SOLOMON—959 Madison (737-8200). de Kooning, Frankenthaler, Nevelson, 1/2-31.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. The restoration of Brooklyn's City Hall, completed in 1848, 1/5-30.

SoHo

BROMM—90 W. Broadway (732-6196). "Climbing: The East Village" with Bidlo, Davis, Fekner, Frangella, Perlman, Wong, 1/7-2/4.

55 MERCER—(226-8513). Abstracted places in large oil and wax works by Baroff, black encaustic by Friedberg, plant fantasyscapes by Friedman, others, thru 1/14.

KIND—136 Greene (925-1200). Art Brut from Austria, thru 1/28.

OK HARRIS—383 W. Broadway (431-3600). Antique bicycles/Mixed-media compositions some using tied ropes by Amar/Photos at Harry's Bar, Venice, from 1975 to 1983 by Gozu/Wearable collections using Egyptian motifs by Gelfman, thru 1/7.

PINDAR—127 Greene (533-4881). Painting and sculpture by five, 1/4-22.

SEMAPHORE—462 W. Broadway (228-7990). SOTS, Russian Mock-heroic style by Komar & Melamid, Sokov, plus photos by Chi, 1/4-28.

22 WOOSTER—(431-6445). Rhythm and form by Anos, Hardiman, Quinn, 1/3-28.

VISUAL ARTS—137 Wooster (598-0221). Garver, Lund, Miller, Rodrigues, plus photos by Marcel, 1/6-2/5.

Other

CITY—2 Columbus Circle (929-6688). Mon.-Fri. 10-5:30. Seventeen printmakers, thru 1/25.

FRANKLIN FURNACE—112 Franklin (925-4671). An erotic, pornographic installation by 75 including books, garments, 1/6-2/4.

STOLER—13 White (966-5090). Art from the machine by Aycock, Fischer, Miller, Oppenheim, Sproat, 1/6-2/4.

Photography

EVE ARNOLD—"In America," thru 1/7. Castelli, 4 E. 77th (288-3202).

ANN CHWATSKY—Sisters plus construction workers, pregnancy, 1/7-2/1. Soho 20, 469 Broome (226-4167).

LANGDON CLAY—Monticello plus 42nd Street, thru 1/27. Twining, 33 Bleecker (674-2070).

EDWARD S. CURTIS—The North American Indian, thru 1/7. Ledel, 168 Mercer (966-7659). Tues.-Sat. 12-6, Sun. 1-5.

KERRY HAYES—Recent fine art photographs, thru 2/4. Paula Allen, 110 Greene (334-9710).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8 p.m., Fri.-Sun. 12-6. The mountain in the first views ever made of the Alps to satellite images of Mars/Roman Vishniac's portrait of prewar Jewish communities in Eastern Europe. Thru 1/29.

TIMOTHY LAMB—Mammoth cibachrome prints, 1/7-2/10. Pfeifer, 825 Madison (737-2055).

GEORGE PLATT LYNES/BARBARA MORGAN—The male nude/Montages of dance, life, and self. Thru 1/14. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

SANDER—51 Greene (219-2200). The 30's, 1/2-28.

AARON SISKIND—A retrospective commemorating his 80th birthday, thru 1/7. Light, 724 Fifth (582-6552).

SOHO PHOTO—15 White (638-2816). Fri.-Sun. 1-6, Tues. 7-9p.m. Architectural prisons by Clinton, portraits by Francis, objects of love by Carlolavatori, journey by Reichl, 1/8-2/3.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Selections from the Permanent Collection; thru 1/31. The Robot Exhibit: History, Fantasy and Reality; 1/13-5/25. **Museum II**, International Paper Plaza, 77 W. 45th St. (397-0605). Tues.-Sat. 10-5. Quilt National '83; thru 12/30.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Francis Lee Jaques: Artist and Naturalist; thru 1/8... Paintings of Space; thru 12/31... Theodore Roosevelt: A Natural Naturalist; thru 1/4... Origami Holiday Tree; thru 1/8.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Auspicious Spirits: Korean Folk Paintings and Related Objects; thru 1/22.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Spanish Art Tomorrow; thru 1/4... Sculptural Statements; thru 2/23... Marina Cappelletto: Paintings on Wood and Paper; 1/4-2/12.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... The American Artist as Printmaker; thru 1/22... Picasso the Printmaker: Graphics from the Marina Picasso Collection; thru 1/8.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Contemporary Continuous Pattern; thru 1/15... The Art of the European Goldsmith: Silver from the Schroder Collection; thru 1/22... The Amsterdam School: Dutch Expressionist Architecture, 1915-1930; thru 2/5... American Enterprise: 19th Century Patent Models; 1/17-4/1.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... A Toast to Freedom: New York Celebrates Evacuation Day; thru 5/18... Washington's Farewell: A Bicentennial Prospective; thru 2/28.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Kandinsky: Russian and Bauhaus Years, 1915-1933; thru 2/12... Homage to Lisbeth Bissier; thru 2/12... Japanese Art; thru 2/12

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: Combat Intelligence Center.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon. - Thurs. noon-5, Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity... Kings and Citizens: The History of the Jews in Denmark 1622-1983; thru 2/20... Drawings by Anna Ticho; thru 2/19... Fantasy and Form in the Hanukkah Lamp; thru 2/20... Hidden Lives: Photographs by Nodar Djindjihashvili and Albert Ben-Zion; thru 3/4... Soviet Jews: Photographs by Bill Aron; thru 3/4.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Egyptian Reinstallation: Phase III... Desert Valley: Early Works from Ica, Peru; thru 2/5... Erastus Dow Palmer: A Native American Neo-Classical Sculptor; thru 1/8... J. Alden Weir: An American Impressionist; thru 1/8... Peach Blossom Spring; thru 6/3... Annual Christmas Tree and Baroque Crèche Display; thru 1/8... Yves Saint Laurent: 25 Years of Design; thru 9/2... Dutch Painting of the Golden Age from the Royal Picture Gallery, Manritshuis; 1/12-4/15... Leonardo da Vinci: Anatomical Drawings from the Royal Library, Windsor Castle; 1/20-4/15. Annual Christmas Display at the Cloisters; thru 1/8.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Flowers of Three Centuries; thru 1/8... Gothic Painting in Manuscripts; thru 1/15... Belle da Costa Greene: A Centenary Celebration; thru 1/22... Renaissance Painting in Manuscripts: Treasures from the British Library; 1/20-4/29.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Vaulted Birds by Louis Agassiz Fuertes; thru 1/8... Puerto Rican Diaspora by Frank Espada; thru 1/8... Three Women, Three Islands: Photos by Lilia Fontana, Sophie Rivers, and Frieda Medin Ojeda; thru 1/8.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Children's Children: American Folk Dolls; thru 2/26.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily... Fred Astaire: The Television Years; thru 1/28... A Tribute to Burr Tillstrom; thru 1/7.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... The Old Met: A Memory of Opera on Broadway, thru 6/10... Gotham in Gridlock; thru 4/1... To Visit The Queen: late 19th-century presentation dresses, court uniforms and ballgowns; thru 4/29. **Theater Museum**, Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 1/29... New York; New York; 1/10-3/4.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Contemporary Portrait Gallery... Light Years; thru Dec... Holography Works; thru 6/3.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Monumental Prints by Georg Baselitz and Rolf Iseli; thru 1/3... The Modern Drawing: 100 Works on Paper from the Museum of Modern Art; thru 1/3... Matisse: Jazz; thru 1/3. (Museum closed 1/4—mid-May for expansion project.)

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Sculpture Tradition in Steel; thru 1/22.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, free Wed. 5-8. $2.50; students & seniors $1.50, children free. The End of the World: Contemporary Visions of the Apocalypse; thru 1/22... WorkSpace: Mark Kloth; thru 1/8.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru 1/29... Artists' Views of Central Park, 1814-1914; thru 3/11... New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 2/26... A Firefighter's Parade; thru 1/15... Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22... Lights, Camera, Action: New York's Silent Film Studios; thru 3/4... The Library of John Pintard: Book Collecting in the New Republic; thru 1/30... Shanties to Skyscrapers: Robert L. Bracklow's Photographs of Early New York; thru 5/6.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9... Exaltation of Poetry: Famous Poems in Manuscript; thru 3/16... Martin Luther and the Popular Imagination; thru 3/30... **Lincoln Center**, 111 Amsterdam Ave. The Metropolitan Opera: The First 100 Years; thru 2/18... **Schomburg Center**, 515 Lenox Ave. 14 Photographers; thru 1/24.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Michelangelo: A Sculptor's World; thru 1/8... Puppetronics Arcade; thru 1/15... Contemporary and Traditional Native American Art; thru 1/9... Hanne Brenken: Paintings; thru 1/22... Aspects of Indian Art and Life; thru 2/5.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. Southern Roads/City Pavements: Photographs of Black Americans by Roland L. Freeman; thru 1/8... Jack Whitten's "Energy Field" Paintings; thru 3/18.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Ukrainian Folk Costumes... Folk Art from the Carpathian Mountains.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Dennis Oppenheim: Lecture # 1; thru 1/15... The Drawings of Willem de Kooning; thru 2/19... Willem de Kooning: Painting and Sculpture; thru 2/26. **Whitney Museum at Philip Morris**, 42nd at Park (878-2550). Architecture of Raymond Hood: City of Towers; 1/7-3/7.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 1/18 at 2: Old Master Paintings. On view from 1/12. **East**, 219 E. 67th St. (570-4141). Next sale 1/10 at 10: Furniture, Paintings, and Decorative Objects. On view from 1/6.

DOYLE—175 E. 87th St. (427-2730). Next sale 1/11 at 10: Fine 19th-Century Furniture and Decorations including Tiffany and Art Nouveau Glass, Bronzes, Orientalia, Silver, & Rugs. On view from 1/7.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 1/12 at 11: English and Continental Furniture, and Decorations. On view from 1/9.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). Next sale 1/17 at 9:30 & 2: Sotheby's Arcade Auction: Musical Instruments. On view from 1/12.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Tuesday, January 3

NEW YORK PHILHARMONIC, Kurt Sanderling conductor; violinist Shlomo Mintz. Mussorgsky-Shostakovich, Prelude to *Khovanschina;* Prokofiev's Violin Concerto No. 1; Schubert's Symphony No. 9. Avery Fisher Hall at 7:30. $6-$25.

SHARON POLIFRONE, violinist (N.Y. debut), with pianist David Oei. Schubert, Jon Polifrone (N.Y. premiere), Ysaye, Schumann, Paganini, Kreisler, Brahms. Carnegie Recital Hall at 8. $6.

IRIS LYNN MARRUS, mezzo-soprano; pianist Peter Lurye. Schubert, Meyerbeer, Falla, selections from Cole Porter's "Kismet." Trinity Church, Broadway at Wall St., at 12:45. Free.

DAVID WITTEN, pianist. Lincoln Center Library at 4. Free.

MUSIC LIVE!—Political rock, salsa, and open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, January 4

CALLIOPE, A RENAISSANCE BAND—Early German instrumental music. Christ Church, Park Ave. at 60th St., at noon. Free.

CARLA BAUER, flutist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JAZZ AT NOON ALL STARS—Les Lieber director. Midtown Jazz at Midday. St. Peter's Church Living Room, Lexington Ave. at 53rd St. (935-2200), at 12:30. $2.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 7:30. Free.

AMI RAM RIGAI, pianist. Lincoln Center Library at 4. Free.

Thursday, January 5

NEW YORK PHILHARMONIC, Kurt Sanderling conductor. Mahler's Symphony No. 10 (version by Deryck Cooke). Avery Fisher Hall at 8. $6-$25. Note: open rehearsal of this program Thurs. only, at 9:45 a.m.; $3.

MUSIC BY MICHAEL JEFFREY SHAPIRO—Singers Stephanie Cotsirilos, Florence Levitt, Harris Poor; pianist Jerome Rose, clarinetist Miriam Lockhart, flutist Wendy Rolfe, pianist Joseph Ries. Carnegie Recital Hall at 8. $6.

SANDRA SOLOC, flutist/**LUCY BLACKMAN,** pianist. Beethoven and Brahms. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

MILA DA COSTA, vocalist. Lincoln Center Library at 4. Free.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Soprano Beverly Hoch, violinist James Buswell, violist Walter Trampler, cellist Lynn Harrell, pianists Leon Kirchner, Lee Luvisi. Beethoven's Sonata in g, Op. 5, for Piano and Cello; Kirchner's *The Twilight Stood,* song cycle (N.Y. premiere); Brahms Quartet in A for Piano and Strings, Op. 25. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 8. $10.

Friday, January 6

GUARNERI STRING QUARTET—Beethoven's Quartets in c, Op. 18, No. 4; in F, Op. 18, No. 1; in c-sharp, Op. 131. Metropolitan Museum at 8. Stage seats, $14.

NEW YORK PHILHARMONIC—See 1/5.

CHAMBER MUSIC SOCIETY—Alice Tully Hall at 8. $13.50. See 1/5 for program.

EDWARD HAUSMAN, pianist. Bach, Beethoven, Ravel, Rachmaninoff, Prokofiev. Carnegie Recital Hall at 8. $7.

A SALUTE TO HANK JONES—Jazz, by Billy Taylor, Clark Terry, Al Cohn, George Duviver, Bobby Durham, and Hank Jones. NYU Loeb Student Center, 566 LaGuardia Pl. at Washington Square So. (598-3757), at 8. $7.

GALIMIR STRING QUARTET—Schubert's Quartet in B-flat, Op. 168; Hindemith's Quartet No. 3, Op. 22; Dvorak's Quartet in A-flat, Op. 105, No. 7. Mannes College of Music, 157 E. 74th St., at 8. Free.

KENT TRITLE, organist. Works of Bach and Widor. Church of the Covenant, 310 E. 42nd St., at 12:10. Free.

YASHA KOFMAN, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 8. $3.

TRANSATLANTIC WINDS—Lincoln Center Library at 4. Free.

JOEL HOROWITZ, singer-songwriter-pianist. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

MEL DAVIS, trumpeter. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

DAVID FERRIS, Baroque flute/**JOHN ABBERGER,** Baroque oboe. Chamber music of the 18th century. Grace and St. Paul's Lutheran Church, 123 W. 71st St., at 8. $5.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor and pianist; Jean-Pierre Rampal flutist and conductor; Long Island Symphonic Choral Association. Rameau's *Les Fêtes d'Hébé,* ballet suite; Telemann's Suite in a for Flute and Strings; Bach's Brandenburg Concerto No. 5; Handel's Chandos Anthem XIA, "Let God Arise." BAM at 8. $6-$12.50.

LEROY LESSANE—Folk music. Good Coffee House, Brooklyn Society for Ethical Culture, 53 Prospect Park West (768-2972), at 9. $3.

Saturday, January 7

STABAT MATER—University of Southwestern Louisiana. Alice Tully Hall at 8. $8-$15.

UNIVOICE CHORUS, Inc. Soloists from China; Chinese folk and art songs. Merkin Concert Hall at 8. $8.

MINORU NOJIMA, pianist. Debussy Preludes, Books 1 and 2. 92nd Street Y at 8. $10.

NEW YORK PHILHARMONIC—See 1/5.

CATHEDRAL CHAMBER ENSEMBLE, Eugene Friesen director. Beethoven's Trio Op. 11 for Clarinet, Cello, and Piano; Schubert's *Shepherd and the Rock;* Messiaen's *Quartet For the End of Time.* St. James Chapel, Church of St. John the Divine, Amsterdam Ave. and 110th St. (662-2133), at 4. $7.

GROUPA AYAMARA—Music of Bolivia. Alternative Museum, 17 White St. (966-444), at 8. $8.

ANDREW BURNS, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ALAN MASON, pianist. Lincoln Center Library at 2:30. Free.

BROOKLYN PHILHARMONIC—See 1/6.

NEW JERSEY SYMPHONY ORCHESTRA, Sixten Ehrling conductor; pianist Ruth Laredo. Berlioz's *Le Corsaire* Overture; Barber's Piano Concerto; Brahms's Symphony No. 2. Symphony Hall, Newark (201-624-8203), at 8. $9.50-$16.50.

Sunday, January 8

AMERICAN SYMPHONY ORCHESTRA, Moshe Atzmon conductor; violinist Charles Treger. Mozart's Violin Concerto in G, K. 216; Bruckner's Symphony No. 9, *world premiere of completed work. Carnegie* Hall at 3. $6-$14.

ROBERT SILVERMAN, pianist. Brahms, Bartók, Chopin, Liszt. 92nd Street Y at 3. $6, $9.

FOR THE LOVE OF MUSIC—Violinist Ida Kavafian, cellist Warren Lash, violinist Richard Sortomme, pianist Jeffrey Swann. Beethoven, Janacek, Fauré. Merkin Concert Hall at 3. $9.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Alice Tully Hall at 5. $13.50. See 1/5 for program.

STEVEN HONIGBERG, cellist (N.Y. debut). Beethoven, Schumann, Ginastera, Kodaly. Carnegie Recital Hall at 5:30. $7.

MICHAEL BARTA, violinist/**JEFFREY UHLIG,** pianist. Mozart, Schumann, Brahms, Bartók. Carnegie Recital Hall at 8:30. $8.

VINTAGE JAZZ AT THE VINEYARD—Marty Grosz, Dick McDonough, Carl Kress, Al Casey play in cabaret-style, based on Fats Waller. Vineyard Theater, 309 E. 26th St. (683-0696), at 3. $8, $12.

OMNI ENSEMBLE, David Wechsler flutist-director; mezzo-soprano Katherine Ciesinski; cellist Joan Spergel, keyboardist John Cheek. Ravel, Crumb, Hindemith, Russo, and a multimedia improvisation. Brooklyn Conservatory of Music, 58 Seventh Ave., Brooklyn, at 7. $6.

BROOKLYN PHILHARMONIC—See 1/6. Today at 2.

MIMI VONDRA, soprano. Brooklyn Museum, Eastern Pkwy., at 2. Free with museum admission.

CONCERTS IN CHURCHES—Choir, New York Consort of Viols; festival of Lessons and Carols; music by Gibbons, Byrd, Purcell, Britten, Davies, others. Corpus Christi, 121st St. east of Broadway, at 4. . . Omega Ensemble, Doris Konig director. Beethoven, Khachaturian, Ran, Ravel. Fifth Avenue Presbyterian, 7 W. 55th St., at 2:30. $3. . . Bach Vespers. Choir, Frederick Grimes conductor; organist Nancianne Parrella. Bach's Cantata 124; Prelude and Fugue in e, S. 548. Holy Trinity Lutheran, C.P.W. and 65th St., at 5; offering. . . Chamber music. Madison Ave. Presbyterian, 73rd St., at 4. $4. . . St. Peter's Lutheran, Lexington Ave. and 53rd St. At 5: Jazz Vespers, with Joel Forrester; offering. At 7: William Hooker; $3.

SEA CLIFF CHAMBER PLAYERS, with harpsichordist Kenneth Cooper. Pachelbel's Canon and Gigue; Vivaldi-Bach, Harpsichord Concerto in C; Mozart's String Quartet in D, K. 575; Bach's Harpsichord Concerto in d. Roosevelt Hall, SUNY at Farmingdale, L.I. (516-671-6263) at 3. $7.50.

RAY MANTILLA QUINTET—Jazz. Ethical Humanist Society, 38 Old Country Rd., Garden City, L.I. (516-246-6126), at 4. $6.

NEW JERSEY SYMPHONY ORCHESTRA—See 1/7. Today at 3.

Monday, January 9

JEAN-PIERRE RAMPAL, flutist, with pianist John Steele Ritter. Handel, Leclair, Bach, C.P.E. Bach, Prokofiev, Roussel, Borne. 92nd Street Y at 8. $12.50-$16.50.

NORMAN FISCHER, cellist. Bach's six suites for unaccompanied violoncello. Bach Monday, Symphony Space at 8. $5.

ADAM HOLZMAN, classical-guitarist. Strings '84: Scarlatti, Bach, Martin, Granados, Coste, Rodrigo. Merkin Concert Hall at 8. $8.

JOHN DE CHIARO, guitarist. Bach, Batchelar, Dowland, Giuliani, Ravel, Zaninelli, Albeniz. Carnegie Recital Hall at 8. $6.50.

JOEL KROSNICK, cellist/**GILBERT KALISH,** pianist, with percussionist Gordon Gottlieb. Cowell, Sessions, Mann (world premiere), Martino, Shapey. Juilliard Theater, 144 W. 66th St. (874-7515), at 8. Free.

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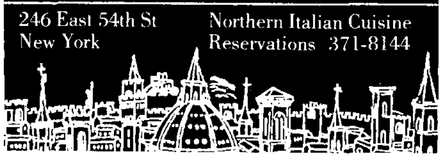
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MUSIC & DANCE

NEW YORK SYMPHONIC ENSEMBLE, Mamoru Takahara director, pianist Mayo Tsuzuki. J.C. Bach's Sinfonia in E-flat, Op. 9, No. 2; Takashi Yoshimatsu's *Threnody to Toki* for String Orchestra and Piano, Op. 12; Mozart's Piano Concerto No. 9; Beethoven's Great Fugue in B-flat. Asia Society, 725 Park Ave. at 70th St. (787-6983), at 8. $10.

SUSANNE BOEHM, violinist/**LUCY BLACKMAN,** pianist. Beethoven, Brahms. St. Paul's Chapel, Broadway at Wall St., at 12:10. Free.

JUDITH NELSON, violist, with pianist Marc Shapiro, oboist Elaine Douvas. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 21—$12-$75. Mon., 1/2, at 7: Humperdinck's *Hansel and Gretel,* Fulton conducting; with Norden, Catania, Elias, Dunn, Glossop, Merritt, Kesling. 1/3 at 7: Wagner's *Tristan und Isolde,* Levine conducting; with Meier, Lorna Myers (debut), Jung, Clark, Talvela, Nagy. 1/4 at 8: Beethoven's *Fidelio,* Tennstedt conducting; with Marton, Vickers, Mazura, Salminen, Peters, Atherton, Cheek. 1/5 at 8: Weill's *Rise and Fall of the City of Mahagonny,* Tate conducting; with Bybee, Chookasian, Cassilly, Ulfung, MacNeil, Plishka, Carla Cook (debut). 1/6 at 8: Puccini's *La Bohème,* Kohn conducting; with Cotrubas, Daniels, Shicoff, Elvira, Cheek, Glassman, Berberian. 1/7 at 1:30: *Fidelio;* same as 1/4 (broadcast, WQXR). 1/7 at 7: *Tristan und Isolde;* same as 1/3.

Other

OBERON, by Weber. In English, in a performance version devised by Mahler. Bel Canto Opera, at Robert Wagner Jr. High School, 220 E. 76th St. (752-4210). 1/7, 14 at 8; 1/8, 15 at 2:30. $10.

PRINCESS IDA—New York Gilbert & Sullivan Players, with John Reed as King Gama. Symphony Space, 1/3-6 at 8, 1/7 at 3 and 8; 1/8 at 2 and 7; $9-$15.

DIE FLEDERMAUS, by Strauss (in English). Amato Opera, 319 Bowery (228-8200). 1/7, 14 at 7:30; 1/8, 15 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 1/4-15, Lehar's *The Merry Widow.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

THE DOCTOR IN SPITE OF HIMSELF—Excerpts from Gounod's operetta, performed with Molière's play. Greek Orthodox Church, 302 W. 91st St. 1/5-22; Thurs.-Sat. at 8, Sun. at 3. $4.

Dance

New York City Ballet
At the New York State Theater

TO 2/19/84—$3-$30. 1/3 at 8: *Mozartiana, Episodes, The Concert.* 1/4 at 8: *Mozartiana, I'm Old-Fashioned, Symphony in C.* 1/5 at 8: *The Goldberg Variations, Glass Pieces.* 1/6 at 8: *Ballet d'Isolene, Glass Pieces, Chaconne.* 1/7 at 2: *Raymonda Variations, Episodes, The Concert.* 1/7 at 8: *In G Major, I'm Old-Fashioned, The Concert.* 1/8 at 1: *Ballet d'Isoline, Glass Pieces, Symphony in C.* 1/8 at 7: *The Goldberg Variations, Chaconne.*

Other

RHONDA MARTYN/MARK MORRIS—"A Concert of Choreography," featuring *Witchmoth.* Ohio Theater, 59 Greene St. (924-0077). 1/5-7 at 8. $7.

1984: **DEADLINE FOR GROWNUPS**—Dancer-choreographers Art Bridgman and Myrna Packer in an evening of collaborative work. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 1/5-7 at 8, 1/8 at 3. $6.

DANCE AND PERFORMANCE—Two programs, 1/7, one at 6 p.m., one at 9 p.m., with a dozen modern dancers and groups on each. St. Mark's Danspace, Second Ave. at 10th St. (674-8112). Suggested contribution $10 for each program. Benefit for dancer Carey Erickson.

RIVERSIDE DANCE FESTIVAL—Opening gala, 1/4 at 7:30; works by Chiang Ching, Luk de Layress, Sophie Maslow, Michael Maule, Ricky Schussel, others; guest artists to be announced. $15, including reception. . . 1/5-7 at 8, 1/8 at 2, "A Riverside Sampler," with some of the above, and a potpourri of works. $6. The Church, Drive at 120th St. (864-2929).

PARADISE—A contemporary ballet by Karole Armitage, composer Jeffrey Lohn, and visual-artist Charles Atlas. La Mama ETC Annex, 74A E. 4th St. (475-7710). 1/5-9 at 8. $10; Sat. and Sun. $12.

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OTHER EVENTS

Happenings

LINCOLN CENTER COMMUNITY HOLIDAY FESTIVAL—Family nights of entertainment at Alice Tully Hall, Lincoln Center; free, with tickets dispensed only through borough arts councils or Con Ed offices. 1/2 at 7:30, the Peking Opera "Lady White Snake," by Chinese American Arts Council (431-9740, 431-7800); 1/3, Harlem Cultural Council (460-6060, 860-8640); 1/4, Commonwealth of Puerto Rico (460-6060, 260-3000).

A VARIETY OF ENTERTAINMENTS—The 92nd Street Y's Jewish-poetry readings continue 1/8, with JoAnn Mort and Chayym Zeidis at the lectern, and an informal discussion following. At 5:30; $3.50 at the box office (427-6000), Lexington Ave... Trinity Church's "Feast of Lights," the annual Epiphany pageant, will be given twice this weekend, 1/7 and 1/8, at 5 p.m. Costumes, seasonal music, Bible readings will depict "the light of Christ" by focusing on historic characters like El Greco, St. Teresa of Avila, Milton, Mahalia Jackson, Handel, and others. Child care and entertainment for the very young will be available. Broadway at Wall St. $3 contribution... Southern-Italian street theater, as revived by the group I Giullari di Piazza, makes a lively commedia dell'arte program, in three performances at NYU's Vanderbilt Hall, 40 Washington Sq. So. Dates are 1/6, 7 at 8, 1/8 at 3. Traditional instruments, dances like the tarantella, and dancing demons dueling with the angels in an attempt to prevent Christ's birth are all part of "La Cantata dei Pastori" ("The Shepherd's Cantata"). Tickets are $6.

"THE MAGNIFICENT CHRISTMAS SPECTACULAR"—Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). Last performances: 1/2 at 2:30, 1/3, 4 at 2:30 and 7:30. $15.50-$18.50.

NOTES ON THE FINE ARTS—A post-holiday sale of original art by members is on at the Salmagundi Club thru 1/6, daily 1-5. At the landmark building, 47 Fifth Ave., in the Village, the "Thumb-Box" show includes paintings, watercolors, photography, graphics, priced from $30 up... The Music School of the 92nd Street Y on Lexington Ave. will have an open house, 1/8, 3-5. Information booths, demonstrations, and performances by the Boys Chorus, the Suzuki Orchestra, and students under 16 (427-6000)... The Cloisters gallery talk for 1/7 at noon and 2 is on the Fuentidueña Apse. Free, with museum admission.

Tours

MUSEUM OF AMERICAN FOLK ART TOURS, in connection with exhibit "Reflections of Faith: Religious Folk Art in America." 1/7 at 11 a.m., "The Face of Mourning, Trinity Church Gravestone Sculpture," with anthropologist Miriam Silverman. Meet inside the north porch of the church, Broadway at Wall St... 1/8 at 11 a.m., an ethnic-food tour of the Lower East Side, with historian Dr. James P. Shenton. Meet at the Spanish-Portuguese Synagogue Cemetery, Chatham Square. Each tour, $5 (581-2474).

HOBOKEN, N.J.—Walking tour of revitalized city across the Hudson. 1/7. Adventure on a Shoestring (265-2663). $5, plus $1 PATH fare.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens. A wetland walk, every Sun. at 1. $1... Wave Hill, 249th St. and Independence Ave., Bronx. A greenhouse and garden walk, every Sun. at 2:15. Free.

GHOSTS OF CHRISTMAS PAST—South Street Seaport, 1/5, 6-8 p.m. Reservations required (669-9400). $6. Also ship tours, and walks around the Seaport.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

URBAN PARK RANGERS, tours and workshops, all free unless noted. Bronx: 1/8 at 1, at the Crotona Boathouse, off Crotona Park East between Charlotte St. and Suburban Place (589-0096), a workshop on how to build birdhouses. 1/8 at 1, learn about cold-weather camping; meet at Van Cortlandt Park Visitors' Center, 242nd St. and Broadway, (548-7880)... Brooklyn (856-4210): 1/7 at 1, Prospect Park Zoo tour; meet at Seal Pool. 1/8 at 9 a.m., meet at Grand Army Plaza for a bird-watching walk... Manhattan (397-3091): 1/8 at 1, meet at the Dairy, 65th St. between the Zoo and the carousel in Central Park, for a session on winter camping and how to survive in a winter wilderness... In Queens (699-4204): 1/8 at 4:30 p.m. (dress warmly!), meet at Beach 20th St. and the boardwalk, Far Rockaway, for "Tales of the Widow-Maker: a Midwinter Tribute to Seas and Beaches." Then a fire and tales about the sea... Staten Island (442-1304): 1/8 at noon, meet at Clove Lakes Park parking lot for an orienteering workshop on how to read a map, and more.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings).

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Meantime: 1/8, a town-and-country walk, Princeton, N.J. (924-7486, eves. before 10, for details). $1, plus $9 train fare.

Sports

TENNIS—The Volvo Masters Tournament 1/10-15, at Madison Square Garden (370-1534). $9-$22. Among the players: Lendl, Wilander, Connors, McEnroe, Noah, Arias.

HOCKEY—N.Y. Rangers, Madison Square Garden (563-8036), $7-$18. 1/4 at 7:30, vs. New Jersey. 1/8 at 7:30, vs. Islanders... **Islanders,** at Nassau Coliseum, Uniondale, L.I. (516-794-4100), $14-$22. 1/3 at 8:05, vs. Boston. 1/7 at 7:05, vs. Chicago.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. 1/3 at 7:35, vs. Los Angeles. 1/7 at 7:35, vs. Indiana. 1/9 at 7:35, vs. Philadelphia.

INDOOR SOCCER—New York Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). 1/2 at 5:05, vs. St. Louis. 1/8 at 5:05, vs. Phoenix... **Cosmos,** at Meadowlands Arena, E. Rutherford, N.J. 1/8 at 1:30, vs. Tulsa.

COLLEGE BASKETBALL—1/5, double-header: Iona vs. Louisville, St. John's vs. Rutgers. Madison Square Garden (564-4400). $7-$11. At 7.

POLICE-FIRE HOCKEY GAME—Madison Square Garden (564-4400). 1/8 at noon. $5.

Children

AROUND THE WORLD WITH SESAME STREET LIVE—The gang visits Mexico, China, Italy, and other lands, with Bert, the Cookie Monster, Big Bird, and the rest along for the ride. Felt Forum, Madison Square Garden (564-4400). 1/2 at 10:30 and 2:30; 1/5 and 6 at 2:30; 1/7 at 10:30, 2, 5:30; 1/8 at 1 and 4:30. $7, $8.50.

ONCE UPON A...SUNDAY—Storytelling for ages 5 and up. 92nd Street Y at Lexington Ave. (427-6000, ext. 137). 1/8 at 11 a.m., Margaret Wolfson, with "Mirror in a Bamboo Basket," stories with music, from Japan and other lands. $3.50.

THE LEGEND OF PECOS BILL—The Gingerbread Players and Jack in a musical. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080) 1/7 at 11 a.m. and 2. $2.50, $3.50.

HANSEL AND GRETEL—Opera Options with a special version of the Humperdinck opera. Whitman Theater, Brooklyn College, Flatbush and Nostrand Aves. (462-3525). 1/8 at 1. $4.

HANABELLE, THE LADY CLOWN—Barnes & Noble, Fifth Ave. at 17th St. (675-5500). 1/8 at 11:30 and 1. Free.

LEAPING LIZARDS—Program on lizards, iguanas, chameleons, with live specimens. Alley Pond Environmental Center, 228-06 Northern Blvd., Queens. 1/8 at 3. $1.

JENNIFER AND HER BAG LADY—On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073), Sat. 1/7, 14, 21, at 1 and 3:30. $3; adults, $4.

THE CRICKET ON THE HEARTH, Dickens's fairy tale. Theater of the Open Eye, 316 E. 88th St. (534-6909). 1/7 at 8; 1/14, 15, 21, 22, 28, 29 at 2; 2/7, 14 at 7:30. $4.

HANSEL AND GRETEL—Papageno Puppet Theater in a musical version for rod puppets. West Side YMCA, 5 W. 63rd St. (877-4852). Sun. at 1 and 2. $2.50.

CHILDREN'S CHILDREN: AMERICAN FOLK DOLLS—Exhibit at the Museum of American Folk Art, 49 W. 53rd St., thru 2/26.

LITTLE PEOPLE'S THEATRE COMPANY—"Wilbur the Christmas Mouse," Sat. and Sun. at 1:30, and "Pinocchio's Christmas Journey," Sat. and Sun. at 3, thru 1/8. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

A VISIT FROM SANTA CLAUS, a puppet pantomime to music from "The Nutcracker"; with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 1/15. $2.50. Reservations a must.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 1/7 at 1:30, ventriloquist Dan Ritchard and his feathered friend, Conrad Burdee. $2.50... At 2:40, a Please Touch demonstration follows. $1.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 1/8 at 1 and 2:30, "Cinderella," a musical comedy. $3.50.

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. 1/5 at 4, short films, ages 3-8... Muhlenberg branch, 209 West 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish. 1/6 at 4, Three Kings/Tres Reyes story hour, bilingual, for 8 and up... 328 E. 67th branch: 1/3, story hour at 4 for grades 3-6.

13TH STREET REPERTORY COMPANY—1/7 at 1, "Ride With Me to Freedom"; at 3, "The Snow White Show." 1/8 at 1, "The Empire Laughs Back"; at 3, "Ride With Me to Freedom." 50 W. 13th St. (675-6677). $3.

MUSEUM OF BROADCASTING, 1 E. 53rd St. (752-4690). Thru 1/6, holiday programs feature Charlie Brown, Dr. Suess, the Beatles, Kukla, Fran, and Ollie, and more. Screening times vary. Tues.-Sat. noon-5. Adults $3, students $2, children under 13 and seniors, $1.50 (suggested). Also current: A Tribute to Burr Tillstrom and Kukla, Fran, and Ollie, thru 1/7.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy. Sat. and Sun. at 1, 2:30, 4. $4 (reservations a must; all adults must be with a child).

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. $3; adults, $2. New exhibit, thru 1/31: "Time Scores: New Performance Notations for Music, Dance, Drama, Video, Poetry." Sat. at 4, animal feeding. 1/7 at 2: The Mimestrals in sketches; $1.50. 1/7 at 1 and 3, 1/8 at 2, "newspaper skyscrapers," parent-child workshops.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. 1/7 at 2 in the Uris Center, Mara Alper's Puppet Theatre in Ancient Fantasies, Recent Dreams... 1/8 at 1:30, "Crazy Quilts." Barbara Danneman, weaver and quiltmaker, shows us how.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun. noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. 1/7 at 1:30, take a hanger and learn how to create sound mobiles of your own. 1/8 at 1:30, sound sculptor John Driscoll will demonstrate ultrasonic music.

QUEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Drop-in workshops for the family, Sun. at 1:30 and 3. Exhibition: "Puppetronics Arcade," to 1/15.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning. Special exhibit: Discover Dolls, Reflections of Ourselves. Wed. at 3, Sat. at 11 a.m., slide shows on New York's history; 1/4 and 1/7: "Traces of New Amsterdam," archaeological finds left by Dutch settlers.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 1/2, Carol Chaiken and Laura Dreyer. 1/3-8, Carmen McRae with special guest Zoot Sims. 1/10-15, Mongo Santamaria. 1/17-22, Stan Getz. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 1/6, 7, N.R.B.Q. 1/13, 14, Ken Page with The Shirelles. 1/19-21, Leader of the Pack (songs by Ellie Greenwich), sung by Karla DeVito, Rory Dodd, Ula Hedwig, Bobby Jay, Darlene Love, Hank Martin *and* Ellie Greenwich. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland band. Music from 8-11. AE, MC, DC, MC, V.

CATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. Shows Tues.-Sat. at 10 & midnight. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz singer Alberta Hunter, Wed.-Sat. at 9. Singer Laura Theodore, Sun.-Tues. at 9 & 11, Fri.-Sat. at 11:30. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 1/5, Old Time Jam Session. 1/7, Charged Particles. 1/14, Out to Lunch, a six-member band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 1/2, 9, The Ed Polcer Quintet. 1/3, 10, Red Balaban & his Other Cats. 1/4-7, 11-14, Balaban & Cats. 1/8, Kenny Hing Quartet. 1/15, Kai Winding Remembered; Wayne Andre Trombone Septet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 1/3-8, Dizzy Gillespie and his Quartet, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. (Club closes after 1/8 for renovation. Will reopen 2/21.) AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 1/2, 10, Steve & Mark. 1/3, 11, Music for Dozens. 1/7, Ronee Blakley. 1/9-14, Beth Lapides in residence. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 1/2-5, Andy Laverne and Vic Juris. 1/6, 7, Mickey Tucker Trio. 1/8, 9, Gail Wynters. 1/10-12, Stafford James. 1/13, 14, Carmen Lundy. 1/15, 16, Martin Aubert Duo. 1/17-21, pianist Harold Mabern & Jamil Nasser on bass. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Matt McErlean Trio with Alicia Sherman. Sun., 5-10, Emme Kemp. Mon.-Fri., 5-10, Don Golson. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio plays for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Thru 1/9, Junior Mance with Marty Rivera. 1/10-14, pianist Peter Howard. 1/17-21, 24-28, pianist Cedar Walton with Ron Carter on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 1/10-15, Sphere with Kenny Barron, Ben Riley, Charlie Rouse, Buster Williams. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 1/3-21, singer Julie Wilson in *Julie Wilson sings the Lyrics and Music of Cole Porter,* Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band with The High Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sol Yaged All-Stars. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 1/5, 6, Bob Mintzer Sextet with Don Grolnick, Chuck Loeb, Will Lee, Frankie Malabe, Peter Erskine. 1/7, 8, Ronnie Burrage with Woody Shaw, Joe Ford, Harry Pickens, & Charles Frambrough. 1/9, Gil Evans Orchestra. 1/10, Mark Sherman. 1/11, Rax Blue, with Chip White & Tod McKinney. 1/12, Grace Testani. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 1/3, Dawn Dos Santos. 1/4, The Next. 1/5, Maura Ellyn; Getaway. 1/6, Lulubelle; Action Faction. 1/7, Judith Cohen; Dori Hartley; Nitelife. 1/10, Reggae Metal. 1/11, N.Y. Frets. 1/12, Mara Zhi. 1/13, La Zoo; Michael Haynes; Reporter. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 1/2, "Music is an Open Sky." 1/3-7, Richard Davis & Friends — Hannibal Peterson, Ricky Ford, Kenny Barron, Freddie Waits. 1/10-14, Pharoah Sanders. 1/15-21, Amiri Baraka (LeRoy Jones), with "Primitive World." AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 1/3-7, Jean Cheek sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 1/10-14, Peggy Alston sings r&b, pop, jazz, ballads, and showtunes, backed up by Skip Brevis and his trio. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. **The Terrace:** 1/3-15, Hilton Ruiz & Major Holley, Tues.-Sun. 1/18-29, Tommy Flanagan & George Mraz, Wed.-Sun. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. AE, MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 1/2, 3, 9, 10, Second Line. 1/4, 11, Steel Angel. 1/5-7, Rubber Band. 1/8, Terry & Harry Guffee Band. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 1/5, Skip Castro; Topper Lilien. 1/6, 7, Bud Moffett; Carter Brothers Band. 1/10, Asleep at the Wheel. 1/13, 14, Gabe Johnson Band; Tommy Joe White. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 1/12-14, John Messler. 1/15, Terry & Harry Guffee Band. 1/16, 17, Second Line. 1/18, City Eastern. AE, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9 and 11:30. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 1/3-8, comedian Bill Maher. 1/10-15, comedian Charlie Barnett. Shows Tues.-Thurs. at 9, Fri. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. 1/2-7, 9-14, comedians Bob Nelson & Richie Gold. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Joe Devlin with singer Pamela Smith. Thurs., magician Iman with comedian Terry Day. Fri.-Sat., magicians Mundaka and Imam with magician/comedian David Charnee. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with dancing to the Confrey Phillips Trio, Tues.-Sat. from 10 p.m.-4 a.m. (membership). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Blossom Dearie sings Wed.-Sat. at 6:30, *Peggy Hewett's New Tropical Revue,* Wed.-Fri. at 9, Sat. at 9 & 11. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

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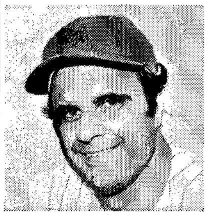

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NIGHTLIFE

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 1/2-7, Kevin Cort & Deborah Dotson, plus Judy Kaye, and her cabaret act. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 764-6200 **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Tues.-Thurs. at 8, Fri. & Sat. at 8:30 & 11, Wed. at 5:30. Every Wed. at 10, political humorist Joan Cushing/Mrs. Foggybottom. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini. Thursdays at 11, 1/5 thru February, *Miss Gulch Lives,* a musical revue by Fred Barton. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. *Wanted-Dead or Alive* a musical show produced by Lee Reynolds, starring Patrick Jude, Lisa Sherman, Mark Morales, Janet Aldrich, Bob Kaufman, and Paula Newman. Wed.-Sat. at 8:30 & 11. AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SILVER LINING—349 W. 46th St., 245-5100. Restaurant/Cabaret. 1/4-14, Stormin' Norman & Suzy in *Cinderella.* AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Steve Ross every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. 1/3-3/10, jazz pianist George Shearing with Don Thompson on bass, Tues.-Sat. 10 & midnight, **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30, thru 1/21. **La Ronde:** Thru 1/7, a new edition of *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** *Hooray for Hollywood!* (a non-stop musical revue) Mon.-Tues. at 9, Wed.-Sat. at 9 & 11; thru 3/3. **Astor's:** Pianist Ann Hampton Callaway, Tues.-Sat. 5:30-7:30. Thru Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m.; thru 3/31. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 8-1 a.m. Judith Keithly Trio plays Sun. & Mon. **The Hideaway:** Singer-pianist George Feyer, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., 344-3777. Italian restaurant with singer-pianist Artie Lee appearing Mon.-Fri. from 5:30-10:30. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

Piano Rooms

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Tues.-Thurs., singer-pianist Anne Phillips. Fri. & Sat., pianist Jimmy Lyon. AE, CB, DC, MC, V.

CAFE DIVINO—1544 Second Ave., bet. 80th-81st Sts., 517-9269. Italian restaurant. Singer-pianist Irving Fields plays Tues.-Sat. 10:30-2 a.m., Sun. noon to 4. No Credit Cards.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins, Mon-Sat. 8-midnight. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 1/18-28, singer/comedian Amy Ryder, backed by jazz musicians. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. Shows at 8 and 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 1/2, 9, Dick Hyman. 1/3-7, 10-14, Dick Wellstood. 1/8, 15, Keith MacDonald. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 1/28, The "Doc" Johnson Duo Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Both playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

OLIVER'S—141 E. 57th St., 753-1980. **Upstairs:** Connie and Jeff, song and piano team perform Tues.-Sun. from 9 p.m.-1 a.m. Mon at 9, *Broadway Tomorrow,* hosted by Eyse Curtis. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open from 9. Mon.-Tues., Comedy Showcase. Wed.-Sun., Houston Allred. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Singer-pianist Dennis Liburd plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. **Upstairs:** *Corkscrews,* a musical revue featuring Miriam Fond, Arthur Siegel, and Tony Lang. Wed.-Fri. at 11, Sat. 9 & 11. AE, DC, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 1/5-8, pianist Richard Shulman, with bass. AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Kosher-Chinese-Deli. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Open Sun.-Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7 p.m.-3 a.m. Private parties for 60. **(M)** MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, polenta pasticciata, assorted focaccia. D only Tues.-Sun. 6-midnight. Bar open from 5. Closed Mon. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

IN THE PINK/WINGS—76 Wooster St., at Spring St., 966-1300. Casual. American. Spcls: fettuccine with scallops and shrimps, sliced duck sautéed in port wine sauce, double breast of chicken with pinenuts and honey mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Bar til 4 a.m. Br Sun. noon-4:30. Pianist eves. **(M)** AE, CB, DC.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: marinated chicken roasted in tamari, sea bass in black bean and ginger, tofu stuffed with mushrooms and leeks. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

PARADIS — 260 W. Broadway, 925-8463. Casual. International. Spcls: garlic souffle, noisette of lamb in five onion sauce, turbans of sole in champagne sauce. Res. sug. D Mon. - Sat. 6.30 - 12.30. Private parties for 35. **(E) Brasserie:** Casual. French. Spcls: hamburger, charcuterie, bouillabaisse. Open Mon. - Thurs. noon - 2 a.m., Fri. to 4 a.m., Sat. 6 - 4 a.m. Closed Sun. **(I)** AE, MC, V.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Spanish. Spcls: mariscada with green sauce, chicken villarroy, veal extremena. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Guitarist Fri.-Sat. 7-midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11:30 a.m. - 1 a.m., Fri. - Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the

Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. *French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10.* Closed Sun. **(I-M)** AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GAH YON—260 Madison Ave., bet. 38th-39th Sts., 696-1555. Casual. Korean-Japanese. Spcls: Gah Yon banquet, sushi, negimayaki. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 5-10:30. Private parties for 5-50. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. Choral singers Sun. Br thru Christmas. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MADISON TOWERS HOTEL—22 E. 38th St., 685-3700. **Madison Towers Restaurant:** Casual. American-Greek. Spcls: pastichio, moussaka, fresh fish daily, steak, chops. Open for B,L,D daily 6 a.m.-10 p.m. Private parties for 10-170. **(I) Whalers:** Dress opt. International. Spcls: smoked salmon, soup, chili, chicken fingers with apricot sauce. Open daily noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and creme fraiche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

CROCKFORD'S—358 W. 23rd St., 620-4620. Dress opt. American-Continental. Spcls: roast lamb, quail, osso buco. Res. sug. L Mon.-Fri. 11-3. D daily 5-11. S daily 11-3 a.m. Br Sat. 11-4, Sun. from noon. Ent. Tues.-Sat. from 9. **(M)** AE, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 355-2031. Dress opt. Chinese-Cantonese. Spcls: lobster roe, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. *Dress opt. American. Spcls: veal piccata, sirloin* steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; *after-theater D 10-11:30. Res. nec.* Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 5-7. Complete L. Closed Sun. (I) AE, MC, V.

MANHATTAN MARKET—1016 Second Ave., bet. 53rd-54th Sts., 752-1400. Dress opt. American-

Nouvelle. Spcls: pecan breaded chicken breast with sour cream mustard sauce, calves liver with sherry vinegar and red currants, veal chop with fresh chanterelles. Res. nec. B Mon.-Fri. 7-10. L Mon.-Fri. 11:45-3. Br Sun. 11:30-3:30. D daily 5:30-11:30. **(M)** AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, Caribbean ribs with West-Indian sauce, fresh fish daily. Res. sug. Open Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. nightly. Private parties for 300. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUNO—240 E. 58th St., *688-4190. Jacket required.* Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

CAFE GALLERIA—115 E. 57th St., 308-5511. Casual. French-Italian. Spcls: fettuccine Galleria, Atlantic salmon with fennel, dill, lemon and wine sauce, chicken triestuna. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 4:30-11. Ent. Tues.-Sat. Closed Sun. **(M)** AE, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz ***Carlton Hotel,*** *664-7700. Formal. International.* Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Dress opt. French. Spcls: pissaladiere, bass with ginger, fresh pasta with lobster and basil, chicken-of-the-day. L daily 11-3. Afternoon tea 3-6. D daily 6-midnight. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. to 1:30, Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—*Fifth Ave., at 81st St.,* 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Closed Sun.-Mon. **(M)** No Credit Cards.

BAUMER'S—1649 Third Ave., at 92nd St., 831-8301. Dress opt. American-Continental. Spcls: raspberry duck, whole red snapper en papillote, hot chocolate and Grand Marnier souffle. Res. sug. D only Mon.-Sat. 5-midnight. Private parties 30-60. Closed Sun. **(M)** AE, CB, DC.

BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St., 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m. **(I)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

ERIC—1700 Second Ave., at 88th St., 534-8500. Casual. American-Italian. Spcls: brie en croute, seafood combination, curry chicken salad with apples. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D daily 5-3 a.m. Private parties for 75. Ent. nightly. **(M)** AE, DC, MC, V.

GARDENIA—1373 First Ave., at 74th St., 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Mon.-Sat. 6-midnight. Closed Sun. **(M)** AE.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

QUO VADIS—23 E. 63rd St., 838-0590. Jacket required. Italian. Spcls: antipasto, zuppa de pesce, veal chop Valdostana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Private parties for 50. Closed Sun. **(M)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sauteed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.,** 496-6280. **(M)** CB, DC.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M)** **Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Dress opt. American-Continental-Seafood. Spcls: bouillabaisse, Mediterranean seafood salad, roast boneless duckling. Res. sug. L Mon.-Sat. 11:30-4. Br Sun. 11-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 60. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. nec. D Sun.-Thurs. 6-11:30, Fri.-Sat. to midnight. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

BEN'S BEST—Rego Park, 96-40 Queens Blvd., 897-1700. Casual. Kosher. Spcls: corned beef, stuffed cabbage, chopped liver. Open daily 9 a.m.-9:45 p.m. **(I)** No Credit Cards.

JAI YA—Elmhurst, 81-11 Broadway, 651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

STRATTON RESTAURANT—Forest Hills, 108-36 Queens Blvd., 263-6100. Casual. American-Mexican. Spcls: ribs & chicken, Mexican combination platter. Res. sug. L daily 11:30-3. D daily 3 p.m.-3 a.m. Ent. nightly. Private parties for 300. **(I)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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RADIO HIGHLIGHTS

Wed., Jan. 4

2:06/WQXR-AM/FM—Strauss: Ein Heldenleben (Vienna Phil Orch/Solti).
3:00/WNCN—Rossini: Sinfonia al Conventello (Los Angeles Chamber Orch/Schwarz).
4:06/WQXR-AM/FM—Barber: Adagio for Strings (Los Angeles Phil/Bernstein).
5:00/WNCN—Dohnanyi: Variations on a Hungarian Folksong, Op. 29 (Shelley).
6:30/WNYC—Piazzola: Zum & Resureccion del Angel (Almeida, Byrd).
7:00/WNCN—Bellini: Norma: Casta diva (Bumbry, Bavarian Radio Sym Orch/Ceccato).
7:06/WQXR-AM/FM—Gounod: Waltz Song from Mireille (Sutherland, Orch de la Suisse Romande/Bonynge).
8:00/WNYC—Tippett: Sym #2 (Davis).
8:06/WQXR-AM/FM—Mozart: Flute & Harp Cto in C (Galway, Robles, London Sym Orch/Mata).
9:00/WNCN—Beethoven: Sonata for Horn & Piano in F, Op. 17 (Casals, Horszowski).
10:00/WNYC—Gismonti: Sanfona Suite (Gismonti).

Thurs., Jan. 5

2:06/WQXR-AM/FM—Mendelssohn: Octet in E-Flat, Op. 20 (Brandis Qt, Westphal Qt).
3:00/WNCN—Poulenc: Model Animals (Paris Conservatory Orch/Pretre).
4:06/WQXR-AM/FM—Dvorak: Silent Woods, Op. 68 (Gendron, London Sym Orch/Haitink).
5:00/WNCN—Butterworth: A Shropshire Lad (Halle Orch/Barbirolli).
6:30/WNYC—Barber: A Stopwatch & an Ordnance Map (Golschmann).
7:00/WNCN—Medtner: Fairy Tale for Violin & Piano in e, Op. 34 (Malinen, Shtern).
7:06/WQXR-AM/FM—Juilliard Quartet.
8:00/WNYC—Brahms: Sym #4 (Perahia/Giulini).
8:06/WQXR-AM/FM—Schubert: Sym #2 in B-Flat (Acad. of St. Martin-in-the-Fields/Marriner).
9:00/WNCN—Mahler: Sym #7 (Chicago Sym/Abbado). Live from Orchestra Hall.
10:00/WNYC—Metheny: New Chautauqua (Metheny).

Fri., Jan. 6

2:06/WQXR-AM/FM—Brahms: Sym #2 in D, Op. 73
3:00/WNCN—Handel: Cto Grosso in B-Flat, Op. 3, #1 (Acad. of St. Martin-in-the-Fields/Marriner).
4:06/WQXR-AM/FM—Scarlatti: Sonatas (Fisk).
5:00/WNCN—Albinoni: Cto for Oboe in B-Flat, Op. 9, #11 (Holliger, I Musici).
6:00/WNCN—Mozart: Duo for Violin & Viola #2 in B-Flat (O. Shumsky, E. Shumsky).
7:06/WQXR-AM/FM—Mascagni: Cherry Duet from L'Amico Fritz (Freni, Pavarotti, Orch Dell'Ater/Magiera).
8:00/WNYC—Respighi: Il Tramonto (Thain, Epsilon).
8:06/WQXR-AM/FM—Mozart: Flute Cto #1 in G (Galway, Lucerne Festival Strings/Baumgartner).
9:00/WNCN—Haydn: Piano Trio in e (Arioso Trio).
9:06/WQXR-AM/FM—Bartok: Music for Strings, Percussion & Celesta (Weissenberg, Phila. Orch/Muti).
11:00/WNCN—Schubert: Qt #4 in C (Melos String Qt of Stuttgart).

Sat., Jan. 7

10:00 a.m./WNCN—Tartini: Cto for Flute #3 in G (Rampal, I Solisti Veneti/Scimone).
WNYC—Brahms-Busoni: 6 Chorale Preludes, Op. 122 (Jacobs).
10:06 a.m./WQXR-AM/FM—Bach: Brandenburg Cto #1 in F (Acad. of St. Martin-in-the-Fields/Marriner).
11:00 a.m./WNCN—Turina: Fandanguillo, Op. 36 (Williams).
12:00/WNYC—Haydn: String Qt in C (Melos Qt).
1:00/WNCN—Ravel: Daphnis et Chloe: Suite #2 (St. Louis Sym Orch/Slatkin).
1:30/WQXR-AM/FM—Beethoven: Fidelio (Marton, Peters, Vickers, Mazura, Salminen/Tennstedt). Live from the Met.
2:00/WNYC—Duparc: Lenore (Almeida).
4:30/WNCN—Beach: Improvisations #1, Op. 148 (Eskin).
5:00/WNCN—Mozart: Serenade #6 in D, "Serenata Notturna" (Acad. of St. Martin-in-the-Fields/Marriner).
5:06/WQXR-AM/FM—Mouret: Fanfares for Trumpets, Kettledrums, Violins & Oboes (Paillard Chamber Orch/Paillard).
6:00/WNCN—Copland: Vitebsk: Trio for Violin, Cello & Piano (Carlyss, Adam, Copland).
6:30/WQXR-AM/FM—Beethoven: Wellington's Victory (Krumbach, Berg, Forker, Heinrich, Lang).
7:00/WNCN—Poulenc: Aubade: Choreographic Poem for Piano & 18 Instruments (Krajny, Prague Chamber Orch).
9:00/WKCR—1983 *American Opera Auditions.*
WNCN—Weber: Oberon (Grobe, Nilsson, Domingo, Prey, Bavarian Radio Orch & Chorus/Kubelik).
9:06/WQXR-AM/FM—Sibelius: Violin Cto (Jenson, Cleveland Orch/Kwak).

Sun., Jan. 8

10:00 a.m./WNCN—Borodin: In the Steppes of Central Asia (St. Louis Sym Orch/Slatkin).
WNYC—Shostakovich: Piano Cto #2 (Ogden).
10:06 a.m./WQXR-AM/FM—Debussy: Petite Suite (L'Orch de la Suisse Romande/Ansermet).
11:00 a.m./WNCN—Bizet: L'Arlesienne: Suite #1 (Paris Orch/Barenboim).
12:00/WNYC—Brahms: Variations on a Theme by Haydn, Op. 56b (Misha & Cipa Dichter).
1:00/WNCN—Britten: Sinfonia da Requiem, Op. 20 (Chicago Sym Orch/Kubelik).
2:00/WNYC—Debussy: Nocturnes (Thomas).
3:00/WNCN—Attaingnant: Dances for Lute (Ragossnig).
3:06/WQXR-AM/FM—Schuman: Sym #10 (New York Phil/Kubelik).
5:00/WNCN—Stravinsky: Firebird Suite (Atlanta Sym Orch/Shaw).
6:06/WQXR-AM/FM—Vivaldi: Cello Sonata #3 in a (Hanani, Party, Gummere).
7:00/WNCN—Starer: 3 Israeli Sketches for Piano (Rigai).
WNYC—Kreisler: Liebesfreud (Perlman, Sanders).
8:06/WQXR-AM/FM—Verdi: Acts 2-5 from Don Carlo (Domingo, Caballe, Raimondi, Milnes, Royal Opera House Orch/Carlo Maria Giulini).
10:00/WNCN—Fanny Mendelssohn: Lieder (Ciesinski, Ostendorf, Palmer).

Mon., Jan. 9

2:06/WQXR-AM/FM—Beethoven: Piano Cto #5 in E-Flat (Serkin, Boston Sym Orch/Ozawa).
3:00/WNCN—Chausson: Quelques Danses (Johannesen).
WNYC—Barber: Vanessa.
4:06/WQXR-AM/FM—Suk: A Fairy Tale (Love Music) (Suk, Prague Sym Orch/Bolohlavek).
5:00/WNCN—Handel: Orlando: Ov (English Chamber Orch/Leppard).
6:30/WNYC—Gershwin: Girl Crazy, Suite (Fiedler).
7:06/WQXR-AM/FM—Bond: Bassoon Cto #6 in B-Flat (Smith, Ravina Chamber Ensemble).
8:00/WNCN—Mozart: Magic Flute (Gruberova, Cotrubas, Schreier, Boesch, Talvela, Vienna State Opera Chorus, Vienna Phil Orch/Levine).
8:06/WQXR-AM/FM—Bach: Oboe Cto in F (Black, Acad. of St. Martin-in-the-Fields/Marriner).
9:06/WQXR-AM/FM—Haydn: Sym #92 in G (Gutierrez, Boston Sym Orch/Previn).
10:00/WNYC—Irish Pipe Music (F. & E. Furey).

Tues., Jan. 10

3:00/WNCN—Chopin: Fantaisie in f, Op. 49 (Solomon).
WNYC—Reich: Tehillim.
3:06/WQXR-AM/FM—Dvorak: Violin Cto in a, Op. 53 (Milstein, New Phil Orch/Fruhbeck de Burgos).
4:00/WNCN—Fauré: Elegie for Cello & Orch, Op. 24 (Schiff, New Phil Orch/Mackerras).
4:06/WQXR-AM/FM—Rimsky-Korsakov: Capriccio Espagnol (Dallas Sym Orch/Mata).
5:00/WNCN—Janacek: Lachian Dances (London Phil Orch/Huybrechts).
6:30/WNYC—Lalo: Piano Trio #1 (Caeculian).
7:06/WQXR-AM/FM—Weber: Andante & Hungarian Rondo (Zukerman, English Chamber Orch/Zukerman).
8:00/WNYC—Bozza: Scherzo for Woodwind Qnt, Op. 48 (Chamber Music Society of Lincoln Center).
8:30/WNCN—Tchaikovsky: Romeo and Juliet (San Francisco Sym/de Waart).
11:00/WNCN—Geminiani: Sonata for Cello #3 in C, Op. 5 (Pleeth, Webb, Hogwood).

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Jan. 4 - 6 and 9 - 10

2 WCBS
212-975-4321
4 WNBC
212-664-4444
5 WNEW
212-535-1000
7 WABC
212-887-7777
9 WOR
212-764-7000
11 WPIX
212-949-1100
13 WNET
212-560-2000
21 WLIW
516-454-8866
31 WNYC
212-566-3112
H HOME BOX OFFICE
212-484-1100
S SHOWTIME
212-880-6600
N UPTOWN
212-942-7200
W WOMETCO (WHT).
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 Wed-Fri,Tue/20-Minute Workout
Mon/MDTV: Your Profession
H Mon/Dr. Seuss' The Cat In The Hat
Tue/**Movie:** Shipwreck!
S Thu/**Movie:** Treasure Island
Fri/**Movie:** Christmas Lilies Of The Field

6:20
S Tue/Faerie Tale Theatre (cc)

6:30
2 4 News
5 Wed,Thu,Mon,Tue/Popeye
Fri/Bullwinkle
9 Jimmy Swaggart
11 Josey & The Pussycats
H Wed/The Predators
Thu/Dr. Seuss' The Cat In The Hat
Fri,Mon/The Seal Pup
S Wed/Electric Grandmother
Mon/Flying Karamazov Brothers

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
11 Tom & Jerry
H Thu/**Movie:** Shipwreck!
Fri/America's Figure Skaters
Mon/**Movie:** Billy Jack

7:30
5 Bugs & Porky
11 Superfriends
H Wed/Fraggle Rock
S Wed,Mon/**Movie:** I Ought To Be In Pictures
Tue/Randy Newman

8:00
5 Woody Woodpecker
9 Civic Programming
11 Pink Panther
H Wed/Video Jukebox
Fri/**Movie:** Chariots Of Fire
Tue/**Movie:** Cannery Row
S Thu/Strawberry Ice
Fri/A Boy Named Charlie Brown

8:30
5 Flintstones
9 Straight Talk
11 Tom & Jerry
H Wed/Sugar Ray's All Stars
S Tue/**Movie:** Island Of Adventure

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Great Space Coaster
H Wed,Mon/Air Supply
Thu/**Special:** Gotta Dance, Gotta Sing
S Thu/Faerie Tale Theatre (cc)

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Civic Programming
S Wed,Fri,Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Wed-Fri/Diff'rent Strokes
Mon,Tue/Facts Of Life
5 Make Room For Daddy
9 Romper Room
11 Civic Programming
H Wed/**Movie:** I Ought To Be In Pictures
Thu/**Movie:** The 39 Steps
Fri/**Movie:** Airplane II
Mon/**Movie:** Yes, Giorgio
Tue/**Movie:** Dusty
S Wed/**Movie:** The Next Voice You Hear
Thu/**Movie:** Something Of Value
Fri/**Movie:** The Black Hand
Mon/**Movie:** Bridge To The Sun
Tue/**Movie:** Dark Angel
W Wed/**Movie:** The Lamp At Midnight
Thu/**Movie:** A Horse Called Jester
Fri/**Movie:** Final Assignment
Mon/**Movie:** Petula Clark
Tue/**Movie:** Shanghai Express

10:30
2 Press Your Luck
4 Sale Of The Century
5 All In The Family
7 Woman To Woman
11 Magic Garden

11:00
2 Price Is Right
4 Wheel Of Fortune
5 Breakaway
7 Benson
9 Family
11 Richard Simmons

11:30
4 Dream House
7 Loving
11 I Dream Of Jeannie
H Fri/**Movie:** Cannery Row
Tue/Video Jukebox

12 **NOON**
2 Tattletales
4 Go
5 Midday
7 Family Feud
9 11 News
H Wed/**Movie:** Yes, Giorgio
Thu,Mon/Coming Attractions
Tue/**Movie:** I Ought To Be In Pictures
S Wed/**Movie:** The Beastmaster
Thu/**Movie:** The Washington Affair
Fri/**Movie:** The Man From Snowy River
Mon/**Movie:** Treasure Island
Tue/**Movie:** Author! Author!
W Public Affairs

12:30
2 Young And The Restless
4 Search For Tomorrow
7 Ryan's Hope
11 Wed/**Movie:** Brief Encounter (1946). Trevor Howard, Celia Johnson.
Thu/**Movie:** The Lady Vanishes (1938). Michael Redgrave, Margaret Lockwood.
Fri/**Movie:** Lord Of The Flies (1963). James Aubrey, Tom Chapin.
Mon/**Movie:** Ten North Frederick (1958). Gary Cooper.
Tue/**Movie:** Marriage, Italian Style (1964). Sophia Loren.
H Thu/**Movie:** The Terry Fox Story

1:00
4 Days Of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** Missile To The Moon (1959). Michael Whalen, Cathy Downs.
Thu/**Movie:** The Incredible Shrinking Man (1957). Grant Williams, April Kent.
Fri/**Movie:** Rocketship X-M (1951). Lloyd Bridges, Osa Massen.
Mon/**Movie:** The Brighton Strangler (1945). John Loder.
Tue/**Movie:** Having A Wonderful Crime (1945). Pat O'Brien.
H Mon/Kenny Loggins
W Wed/**Movie:** The Last Two Weeks
Thu/**Movie:** Resurrection
Fri/Matt The Goose Boy
Mon/**Movie:** Ragtime
Tue/**Movie:** Red Sky At Morning

1:30
2 As The World Turns
H Fri/**Movie:** The Secret Of N.I.M.H.
S Thu/**Movie:** Beloved Enemy

2:00
4 Another World
5 News
7 One Life To Live
H Wed/**Movie:** The Man From Snowy River
Mon/**Movie:** Billy Jack
Tue/**Movie:** Shipwreck!
S Wed,Fri,Mon/Aerobicise
Tue/**Movie:** The Man From Snowy River

2:15
5 Popeye

2:30
2 Capitol
9 In Search Of
11 Tom & Jerry
H Thu/**Movie:** Shipwreck!
S Wed/**Movie:** I Ought To Be In Pictures
Fri/**Movie:** Airplane II
Mon/**Movie:** Table For Five
W Wed/**Movie:** Scarlet Empress
Fri/**Movie:** Blonde Venus

3:00
2 Guiding Light
4 Match Game/Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 Bonanza
H Fri/America's Figure Skaters
S Thu/**Movie:** Christmas Lilies Of The Field
W Thu/**Movie:** Shanghai Express
Tue/**Movie:** Still Of The Night

3:30
5 Woody & Bugs
11 *Scooby Doo*

4:00
2 Barnaby Jones
4 Love Connection
5 He-Man And The Masters Of The Universe
7 Edge Of Night
9 Wed/**Movie:** Gladiators Seven (1964). Richard Harrison.
Thu/**Movie:** Hercules Unchained (1960). Steve Reeves.
Fri/**Movie:** Goliath Against The Giants (1962). Brad Harris.
Mon/**Movie:** From Hell To Borneo (1964). George Montgomery.
Tue/**Movie:** The Ravine (1970). David McCallum.
11 Wed-Fri/Pink Panther
Mon,Tue/Incredible Hulk
13 Sesame Street
H Wed/Sugar Ray's All Stars
Fri/The Seal Pup
Mon/Dr. Seuss' The Cat In The Hat
Tue/The Predators
S Fri/**Movie:** Blue Fin
Tue/**Movie:** Runaway Island
W Mon/**Movie:** Evil Under The Sun

4:15
W Fri/**Movie:** Best Friends

4:30
4 People's Court
5 Batman
7 Wed/**Afterschool Special:** Sometimes I Don't Love My Mother (cc)
Thu-Tue/Eyewitness Extra
11 Wed-Fri/Happy Days Again
H Wed,Fri/*Fraggle* Rock
Thu/Adventures Of Robin Hoodnik
Mon/**Movie:** Treasures Of The Snow
S Wed,Mon/Jenny Koo Koo
W Wed/Petula Clark
Thu/**Movie:** Cannery Row

4:40
W Tue/Richard Brown

5:00
2 4 7 News
5 Six Million Dollar Man
11 Little House On The Prairie
13 Mister Rogers
H Wed/Air Supply
Fri/**Movie:** Chariots Of Fire
Tue/Adventures Of Robin Hoodnik
S Wed/**Movie:** Treasure Island
Thu/**Movie:** Table For Five
Mon/Electric Grandmother
W Tue/Richard Pryor

5:30
13 Wed-Fri/Spaces
Mon, Tue/3-2-1 Contact
H Thu/**Movie:** The 39 Steps
S Fri/A Boy Named Charlie Brown

5:45
S Tue /**Movie:** Never So Few

Evening, Jan. 4 - 6 and 9 - 10

Wed., Jan. 4

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Woodwright's Shop
31 1984 City Real Estate Auction
H **Movie:** I Ought To Be In Pictures

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Housewarming With Charlie Wing
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer
21 *Doctor In The House*
31 Infinity Factor
S Randy Newman
W **Movie:** On The Yard

7:30
2 **Special:** Golden Link. A look at former Olympians who have altered the sports world.
4 Family Feud
5 All In The Family
7 *Entertainment* Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Moving Right Along

8:00
2 Domestic Life
4 Real People
5 PM Magazine
7 Fall Guy
9 News 9: Prime Time
11 **Movie:** Giant (1956). Elizabeth Taylor, James Dean. Part 2 (Part 1, Tue., Jan. 3, 8 p.m.).
13 The Life And Adventures Of Nicholas Nickleby (cc)
21 All Creatures Great And Small

31 Working Woman
H **Movie:** Yes, Giorgio
N **Movie:** Monty Python Live At The Hollywood Bowl
S **Movie:** Beastmaster

8:30
2 Empire
5 Carol Burnett
9 **Basketball:** N.J. Nets Vs. Atlanta Hawks
31 Live At Chicago Fest

9:00
2 **Movie:** The Gauntlet (1977). Clint Eastwood.
4 Facts Of Life
5 Merv Griffin
7 Dynasty (cc)
21 Monty Python
31 Job Market
W **Movie:** An American Werewolf In London

9:30
4 Night Court
21 Not The Nine O'Clock News
31 Spaces

10:00
4 St. Elsewhere
5 11 News
7 Hotel
13 The Impresario. A comedy by Mozart.
21 The Top Secret Life Of Edgar Briggs
31 International Violin Competition Of Indianapolis
H **Movie:** Things Are Tough All Over
N **Movie:** Love On The Run
S **Movie:** The Evil

10:30
11 News
21 Bless Me Father

10:40
W Richard Brown

11:00
2 4 7 News
5 Taxi
9 Soap
11 Odd Couple
13 Masterpiece Theatre: The Citadel (cc)
21 International Edition
W **Movie:** Wanda Whips Wall Steet

11:30
2 Police Story
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
H **Movie:** Eating Raoul
S **Movie:** I Ought To Be In Pictures

12 **MIDNIGHT**
11 Star Trek
N **Movie:** The Story Of Adele H

12:30
2 **Movie:** The Curse Of King Tut's Tomb (1980). Eva Marie Saint.
4 David Letterman
7 Entertainment Tonight
9 Bonanza
W **Movie:** Death Wish II

1:00
5 Hogan's Heroes
7 **Movie:** Lady L (1966). Sophia Loren, Paul Newman.
11 Twilight Zone
H **Movie:** The Challenge

1:30
4 Mary Tyler Moore
5 Chico And The Man
9 11 News
S **Movie:** Endangered Species

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** The Molly Maguires (1969). Richard Harris, Sean Connery.
9 Joe Franklin
11 Emergency!
W Ten For The Title

2:30
4 Mary Tyler Moore

3:00
4 Bob Newhart
9 **Movie:** The Violent Enemy (1968). Ed Begley, Susan Hampshire.
11 **Movie:** I'll Be Seeing You (1945). Joseph Cotten, Ginger Rogers.
H **Movie:** Yes, Giorgio
W **Movie:** An American Werewolf In London

3:15
S Randy Newman

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:15
S **Movie:** The Evil

4:30
4 Here's Lucy
11 Abbott & Costello

5:00
4 More Real People
9 News
11 Focus: New Jersey
H **Movie:** Things Are Tough All Over

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., Jan. 5

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Making The Most Of The Micro (cc)
31 New Tech Times

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer
21 Doctor In The House
31 Infinity Factor
S Faerie Tale Theatre (cc)
W Beat Club

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 1984 City Real Estate Auction
H Coming Attractions
W **Hockey:** Islanders Vs. Hartford Whalers

8:00
2 Magnum, P.I.
4 Gimme A Break
5 PM Magazine
7 Automan
9 News 9: Prime Time
11 **Movie:** The Incredible Sarah (1977). Glenda Jackson. Bio-drama of actress Sarah Bernhardt's early years.
13 The Life And Adventures Of Nicholas Nickleby (cc)
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Partners
N **Movie:** Winter Of Our Dreams
S Strawberry Ice

8:30
4 Family Ties
5 Carol Burnett
9 **Movie:** Flying Down To Rio (1933). Fred Astaire, Ginger Rogers.
21 The Real Thing
31 Black Focus

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
7 Masquerade
21 Sneak Previews
31 To Be Ourselves
S **Movie:** The Washington Affair

9:30
4 Buffalo Bill
21 All New This Old House (cc)
H Inside Boxing

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 Don't Ask Me, Ask God
21 Long Island Speak-Out
31 Looking East
H Inside The NFL
N **Movie:** Starstruck

10:30
11 News
S Bizarre 6 (cc)
W Playboy On The Scene

11:00
2 4 7 News
5 Taxi
9 Soap
11 Odd Couple
13 International Playbill: Poldark
21 Long Island Week
H **Movie:** Endangered Species
S **Movie:** Love Child

11:30
2 Trapper John, M.D.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Racing From Roosevelt
11 Honeymooners
21 Latenight America
W **Movie:** The Boogens

12 **MIDNIGHT**
9 News
11 Star Trek
N **Movie:** Diva

12:30
2 **Movie:** Topper (1979). Kate Jackson.
4 David Letterman
7 Entertainment Tonight
9 World Vision
H **Movie:** The 39 Steps

12:40
S **Movie:** Porky's

1:00
5 Hogan's Heroes
7 **Movie:** The Glass Menagerie (1950). Kirk Douglas, Jane Wyman.
11 Twilight Zone

1:15
W **Movie:** Vista Valley P.T.A.

1:30
4 Mary Tyler Moore
5 Chico And The Man
9 11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Brother Rat (1938). Ronald Reagan, Jane Wyman.
9 Joe Franklin
11 Emergency!

2:20
S **Movie:** Looping

2:30
4 Mary Tyler Moore
H **Movie:** Partners

3:00
4 Bob Newhart
9 **Movie:** The Limbo Line (1967). Craig Stevens, Kate O'Mara.
11 **Movie:** Intermezzo (1939). Ingrid Bergman, Leslie Howard.
W **Movie:** Morocco

3:30
4 Bob Newhart

4:00
4 Here's Lucy
H **Special:** Gotta Dance, Gotta Sing

4:15
S **Movie:** Beloved Enemy

4:30
4 Here's Lucy
11 Abbott & Costello

4:55
H **Movie:** Endangered Species

5:00
4 More Real People
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., Jan. 6

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Crockett's Victory Garden

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Square Foot Gardening
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 News 9: Prime Time
11 Jeffersons
13 MacNeil/Lehrer
21 Doctor In The House
31 Infinity Factor
H Inside The NFL
S Mel Brooks
W **Movie:** Evil Under The Sun

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 **Basketball:** N.J. Nets Vs. Philadelphia '76ers
11 News
21 Nightly Business Report
31 1984 City Real Estate Auction

8:00
2 Dukes Of Hazzard
4 **Movie:** The Jerk, Too (1983). Mark Blankfield. A naive boy aids an heiress in distress. . . love conquers all.
5 PM Magazine
7 Benson (cc)
11 **Movie:** Charly (1968). Cliff Robertson. A retarded man is given superintelligence through an experimental operation.
13 Washington Week In Review
21 Vietnam: A Television History (cc)
31 Africa File
H **Movie:** Airplane II
N **Movie:** Umberto D.
S **Movie:** Valley Girl

8:30
5 Healthbeat Magazine
7 Webster
13 Wall $treet Week
31 Eye On Dance

9:00
2 Dallas
5 Merv Griffin
7 Blue Thunder
13 First Person Report: Chile: By Reason Or By Force
21 **Movie:** The Scarlet Letter (1934). Colleen Moore.
31 Presente
W **Movie:** Sharky's Machine

9:30
31 Masterpiece Theatre: The Citadel
H **Movie:** Cat People

9:45
9 **Basketball:** Knicks Vs. Detroit Pistons

10:00
2 Falcon Crest
4 The New Show
5 11 News
7 Matt Houston (cc)
13 Quest! Everest In Winter
N **Movie:** Monty Python Live At The Hollywood Bowl
S **Movie:** The Last American Virgin

10:30
11 News
21 The Fragile Giant
31 Music Video Party

11:00
2 4 7 News
5 Taxi
11 Odd Couple
13 **Movie:** She Loves Me Not (1934). Bing Crosby, Miriam Hopkins.
21 Long Island Week
W Leonard Report

11:30
2 **Movie:** Elvis (1979). Kurt Russell.
4 Tonight
5 Thicke Of The Night
7 Nightline
11 Honeymooners
21 Latenight America
W **Movie:** Electric Blue

11:35
H **Movie:** Eating Raoul

11:45
S Rock Of The '80s

12 **MIDNIGHT**
11 Star Trek
N **Movie:** Deathwatch

12:30
4 Friday Night Videos
7 New York Hot Tracks
9 Bonanza
11 Odd Couple
W **Movie:** Visiting Hours

12:45
S **Movie:** Airplane II

1:00
5 Soul Train
11 Twilight Zone
H Young Comedians

1:30
9 11 News

1:45
2 **Movie:** Fer-De-Lance (1974). David Janssen, Hope Lange.

2:00
4 Mary Tyler Moore
5 America's Top Ten
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold
H Video Jukebox

2:15
S Mel Brooks

2:30
4 Mary Tyler Moore
5 **Movie:** The First Man Into Space (1959). Marla Landi, Marshall Thompson.
7 **Movie:** The Hustler (1961). Paul Newman, Jackie Gleason.
W **Movie:** Best Friends

2:40
H Inside The NFL

3:00
4 Mary Tyler Moore
9 **Movie:** Guns Of The Revolution (1972). Ernest Borgnine, Padre Humberto.
11 **Movie:** Cat! (1966). Roger Perry, Peggy Ann Garner.

3:15
S **Movie:** Dirty Hands

3:30
4 Bob Newhart

3:40
2 **Movie:** Skim Money (1975). Jackie Cooper, Tom Bosley.
H **Movie:** Cannery Row

3:57
2 **Special:** The Conquering Of Everest

4:00
4 Bob Newhart

4:30
4 Here's Lucy
11 Abbott & Costello

5:00
4 Here's Lucy
9 News
11 Biography
S **Movie:** Blue Fin

5:30
2 Newsmakers
4 More Real People
9 **Movie:** The Assassin (1975). Edward Judd, Ian Hendry.
11 Insight

Mon., Jan. 9

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Great Chefs Of New Orleans

㉛ All About TV
🅢 **Movie:** Treasure Island
🅦 Beat Club

6:30
❺ One Day At A Time
⓫ Sanford & Son
⓭ Nightly Business Report
㉑ Dinner At Julia's (cc)
㉛ News From City Hall
🅗 Air Supply
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ News 9: Prime Time
⓫ Jeffersons
⓭ MacNeil/Lehrer
㉑ Doctor In The House
㉛ Infinity Factor
🅦 **Movie:** A Stranger Is Watching

7:30
❷ 2 On The Town
❹ Family Feud
❺ All In The Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
㉑ Nightly Business Report
㉛ Getting Over
🅗 Fraggle Rock

8:00
❷ Scarecrow And Mrs. King
❹ **Special:** TV's Bloopers, Commercials And Practical Jokes
❺ PM Magazine
❼ That's Incredible (cc)
❾ News 9: Prime Time
⓫ **Special:** Super Stars And Classic Cars
⓭ Great Performances The Magic Flute
㉑ Jacques Cousteau
㉛ Opening Night
🅗 Not Necessarily The News
🅝 **Movie:** The Bicycle Thief
🅢 Faerie Tale Theatre (cc)

8:30
❺ Carol Burnett
❾ **Movie:** Twelve O'Clock High (1949). Gregory Peck. Award-winner about U.S. fliers in England during WW2.
㉛ In Search Of Marcus Garvey
🅗 History Of Pro Football

8:40
🅦 Richard Brown

9:00
❷ AfterMASH
❹ **Movie:** Secret Air Force (1980). Gary Collins, Robert Vaughn. The government tries to hide a UFO which collides with a NASA satellite.
❺ Merv Griffin
❼ **Movie:** Something About Amelia (1983). Ted Danson, Glenn Close. A seemingly normal family is rocked by the discovery of an incestuous relationship.
㉑ Nature (cc)
㉛ Cityscope
🅢 **Movie:** Sharky's Machine
🅦 **Movie:** Resurrection

9:30
❷ Newhart
㉛ Money Show

10:00
❷ Emerald Point N.A.S.
❺ ⓫ News
㉑ Previn And The Pittsburgh
㉛ German Professional Soccer
🅗 **Movie:** Eating Raoul
🅝 **Movie:** Umberto D.

10:30
⓫ News

11:00
❷ ❹ ❼ ⓫ News
❺ Taxi
❾ Soap
⓫ Odd Couple
㉑ Tony Brown's Journal
🅢 **Movie:** Lady Chatterley's Lover
🅦 **Movie:** Patricia

11:30
❷ Hart To Hart
❹ Best Of Carson
❺ Thicke Of The Night
❼ Nightline
❾ **Basketball:** Big East Conference: Pittsburgh Vs. Villanova
⓫ Honeymooners
⓭ Love It Like A Fool. Film about folksinger/songwriter Malvina Reynolds.
㉑ Latenight America
🅗 **Movie:** Yes, Giorgio

12 **MIDNIGHT**
⓫ Star Trek
🅝 **Movie:** Miracle In Milan

12:30
❷ Columbo
❹ David Letterman
❼ Entertainment Tonight

12:50
🅢 **Movie:** The Washington Affair

1:00
❺ Hogan's Heroes
❼ **Movie:** A Farewell To Arms (1957). Rock Hudson, Jennifer Jones.
⓫ Twilight Zone
🅦 **Movie:** Ragtime

1:30
❹ Mary Tyler Moore
❺ Chico And The Man
❾ ⓫ News
🅗 **Movie:** Partners

2:00
❷ News
❹ Mary Tyler Moore
❺ Rat Patrol
❾ Joe Franklin
⓫ Emergency!

2:20
🅢 **Movie:** Love Child

2:30
❹ Mary Tyler Moore
❺ Best Of Midday

3:00
❹ Bob Newhart
❾ **Movie:** First Love (1970). Maximillian Schell, Dominique Sanda.
⓫ **Movie:** The Lavender Hill Mob (1951). Alec Guinness.
🅗 History Of Pro Football

3:30
❹ Bob Newhart
❺ Off The Set
🅗 **Movie:** The Challenge

4:00
❹ Here's Lucy
🅢 **Movie:** Don's Party
🅦 Beat Club

4:30
❹ Here's Lucy
⓫ Abbott & Costello
🅗 Not Necessarily The News

5:00
❹ More Real People
❾ News
⓫ Biography

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News
🅢 Electric Grandmother

Tue., Jan. 10

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Battlestar Galactica
⓫ Alice
⓭ New Jersey Nightly News
㉑ Magic Of Oil Painting
㉛ World Chronicle
🅗 **Movie:** Cannery Row

6:30
❺ One Day At A Time
⓫ Sanford & Son
⓭ Nightly Business Report
㉑ Magic Of Decorative Painting
㉛ News From City Hall
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Laugh-In
⓫ Jeffersons
⓭ MacNeil/Lehrer
㉑ Doctor In The House
㉛ Infinity Factor
🅦 Ten For The Title

7:30
❷ 2 On The Town
❹ Family Feud
❺ All In The Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
㉑ Nightly Business Report
㉛ Tony Brown's Journal

8:00
❷ **Special:** Foul-Ups, Bleeps & Blunders
❹ A Team
❺ PM Magazine
❼ Just Our Luck
❾ News 9: Prime Time
⓫ **Movie:** Gentlemen Prefer Blondes (1953). Marilyn Monroe, Jane Russell. Two small-town showgirls set out for Paris and matrimony.
⓭ Nova (cc)
㉑ The Pallisers
㉛ Black Focus
🅗 **Special:** Growing Up Stoned
🅝 **Movie:** Smash Palace
🅢 **Movie:** Author! Author!
🅦 **Hockey:** Islanders Vs. N.J. Devils

8:30
❺ Carol Burnett
❼ Happy Days (cc)
❾ **Movie:** Murder By Natural Causes (1979). Katherine Ross, Barry Bostwick. A woman plots to scare her husband to death, with her lover's help.
㉛ Africa File

9:00
❷ **Movie:** License To Kill (1983). Don Murray, James Farentino. The death of a young girl by a drunk driver threatens to destroy the families of both victim and driver.
❹ Riptide
❺ Merv Griffin
❼ Three's Company (cc)
⓭ The Philippines: To Sing Our Own Song
㉑ Masterpiece Theatre: The Citadel (cc)
㉛ Eye On Dance
🅗 **Movie:** Dusty

9:30
❼ Oh Madeline
㉛ Karate
🅢 Bizarre 7 (cc)

10:00
❹ Remington Steele
❺ ⓫ News
❼ Hart To Hart (cc)
⓭ ㉑ New York State Hotline: Call Commissioner Ambach
㉛ The Making Of A Continent
🅝 **Movie:** The Garden Of The Finzi-Continis
🅢 **Movie:** Diner

10:30
❾ Inside The "State Of The State"
⓫ News
🅗 Video Jukebox

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Soap
⓫ Odd Couple
⓭ Quest! Everest In Winter
㉑ The Men Of Company 208
🅗 **Movie:** Valley Girl
🅦 **Movie:** On The Yard

11:30
❷ Magnum, P.I.
❹ Tonight
❺ Thicke Of The Night
❼ Nightline
❾ Hawaii Five-O
⓫ Honeymooners
㉑ Latenight America

12 **MIDNIGHT**
⓫ Star Trek
🅢 **Movie:** The Beastmaster
🅝 **Movie:** Starstruck

12:30
❷ McCloud
❹ David Letterman
❼ Entertainment Tonight
❾ World Vision

12:45
🅗 **Movie:** I Ought To Be In Pictures

1:00
❺ Hogan's Heroes
❼ **Movie:** Reprisal (1956). Guy Madison.
⓫ Twilight Zone
🅦 **Movie:** An American Nightmare

1:30
❹ Mary Tyler Moore
❺ Chico And The Man
❾ ⓫ News

2:00
❷ News
❹ Mary Tyler Moore
❺ **Movie:** A Girl Named Sooner (1974). Cloris Leachman, Richard Crenna.
❾ Joe Franklin
⓫ Emergency!
🅢 **Movie:** Porky's

2:30
❹ Mary Tyler Moore
🅦 **Movie:** Butterfly

2:40
🅗 **Movie:** Cannery Row

3:00
❹ Bob Newhart
❾ **Movie:** Black Sun (1967). Michele Mercier.
⓫ **Movie:** Black Sunday (1961). Barbara Steele.

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TELEVISION

3:30
④ Bob Newhart

3:40
Ⓢ **Movie:** The Evil

4:00
④ Here's Lucy

4:30
④ Here's Lucy
⑪ Abbott & Costello

4:40
Ⓗ Video Jukebox

5:00
④ More Real People
⑨ News
⑪ Biography

5:10
Ⓗ **Special:** Growing Up Stoned
Ⓢ Mel Brooks

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Weekend, Jan. 7-8

Sat., Jan. 7

6:00
② Patchwork Family
④ Rebop
⑤ Pattern For Living
⑪ 20 Minute Workout
Ⓗ Air Supply

6:30
④ Carrascolendas
⑤ Insight
⑪ Gigglesnort Hotel
Ⓢ **Movie:** Ticket To Heaven

7:00
② Captain Kangaroo
④ One Of A Kind
⑤ World Tomorrow
⑦ Davey And Goliath
⑨ News
⑪ Return To The Planet Of The Apes
Ⓗ Inside Boxing

7:30
④ LBS Children's Theatre
⑤ Wonderama
⑦ Little Prince
⑨ Newark & Reality
⑪ Pink Panther
⑬ Wall $treet Week
Ⓗ Fraggle Rock

8:00
② Biskitts
④ Flintstone Funnies
⑤ America Works
⑦ Best Of Scooby Doo
⑨ Christopher Closeup
⑪ Tom & Jerry
⑬ MacNeil/Lehrer
㉛ Carrascolendas
Ⓗ **Movie:** Six Weeks

8:30
② Saturday Supercade
④ Shirt Tales
⑤ America's Top Ten
⑦ Monchichis/Little Rascals/Richie Rich
⑨ Meet The Mayors
⑪ Herald Of Truth
㉛ Teaching Students With Special Needs
Ⓢ **Movie:** The Adventures Of Sherlock Holmes

9:00
④ Smurfs
⑤ Star Search
⑨ Nine On New Jersey
⑪ Old Time Gospel Hour
⑬ Lawmakers
㉛ La Esquina

9:30
② Dungeons & Dragons
⑦ Pac-Man/Amazing Rubik Cube Hour
⑨ Davey And Goliath
⑬ Mainstream
㉛ **Special:** Chemical People

10:00
② Plasticman
⑤ Saturday Morning
⑨ All-Star Wrestling
⑪ Essence
⑬ American Interests
Ⓗ Inside The NFL
Ⓢ **Movie:** Lovely To Look At
Ⓦ **Movie:** Gunlords Of Stirrup Basin

10:30
② Charlie Brown & Snoopy
④ Alvin & The Chipmunks
⑦ Littles
⑪ Hee Haw
⑬ International Edition
㉛ Que Pasa USA?

11:00
② Benji, Zax & The Alien Prince
④ Mr. T
⑦ Puppy/Scooby Doo Hour
⑨ B.J./Lobo
⑬ Programming For The Gifted
Ⓗ **Movie:** I Ought To Be In Pictures

11:30
④ Amazing Spider Man & Incredible Hulk
⑪ Wall Street Journal Report
⑬ Programming For The Gifted

11:45
Ⓦ **Movie:** Scarlet Empress

12:00
② Bugs Bunny/Road Runner
⑤ Fame
⑦ Weekend Specials (cc)
⑨ Hardy Boys/Nancy Drew Mysteries
⑪ **Basketball:** Big East Tournament. Boston College Vs. Villanova
⑬ Open Mind
㉑ Gourmet Cooking
Ⓢ **Movie:** The Beastmaster

12:30
② New Fat Albert
④ Thundarr The Barbarian
⑦ American Bandstand
⑬ America's Black Forum
㉑ All New This Old House (cc)

1:00
② **Basketball:** Oklahoma Vs. Syracuse
④ Fight Back
⑤ **Special:** Sarajevo '84
⑨ **Hockey:** Rangers Vs. Boston Bruins
⑬ Presente
㉑ Crockett's Victory Garden
Ⓗ **Movie:** Tempest

1:30
④ NFL Week In Review
⑦ Pop 'N Rocker
⑬ Tania Maria. Profile of the jazz pianist/composer.
㉑ Square Foot Gardening

1:40
Ⓦ Richard Brown

2:00
④ **Basketball:** North Carolina Vs. North Carolina State
⑤ **Special:** Camel International Speed Skiing
⑦ World Cup Skiing
⑪ One Step Beyond
⑬ The Life And Adventures Of Nicholas Nickleby (cc)
㉑ Woodwright's Shop
Ⓢ **Movie:** Country Goes To England
Ⓦ **Movie:** Airplane II

2:30
⑤ **Movie:** The Master Killer (1979). Liu Chi-hui, Huang Yu.
⑪ Twilight Zone
㉑ Gourmet Cooking
㉛ The Life And Adventures Of Nicholas Nickleby (shown in its entirety)

3:00
② **Football:** East/West Shrine Game
⑦ Sportsbeat
⑪ **Movie:** Blindfold (1966). Rock Hudson, Claudia Cardinale.
㉑ All New This Old House (cc)

3:30
⑦ **Special:** Professional Bowlers Tour
㉑ Crockett's Victory Garden
Ⓗ Inside Boxing
Ⓦ **Movie:** Diner

4:00
④ **Football:** Hula Bowl
⑨ Bonanza
㉑ Square Foot Gardening
Ⓗ Coming Attractions
Ⓢ **Movie:** Ticket To Heaven

4:30
④ Fight Back
㉑ Woodwright's Shop
Ⓗ **Movie:** Six Weeks

5:00
⑤ Mission Impossible
⑦ Wide World Of Sports
⑨ Battlestar Galactica
⑪ Little House On The Prairie
㉑ Sesame Street (cc)

5:30
Ⓦ **Movie:** Last Of The Blue Devils

6:00
② Channel 2 The People
⑤ Blue Knight
⑨ Racing From Aqueduct
⑪ Star Trek
⑬ Nature (cc)
㉑ Ascent Of Man
Ⓢ Rock Of The 80's

6:30
② News
⑦ Superchargers
⑨ In Search Of
Ⓗ History Of Pro Football

7:00
② ⑦ ⑨ News
④ Prime Of Your Life
⑤ Welcome Back Kotter
⑪ Dance Fever
⑬ Newton's Apple
㉑ Inside Albany
Ⓢ **Movie:** The Beastmaster
Ⓦ Richard Pryor

7:30
② Muppets
④ **Special:** The Stress Test. Review the signs of and remedies for stress.
⑤ All In The Family
⑦ **Special:** American Health I
⑨ **Hockey:** N.J. Devils Vs. Pittsburgh Penguins
⑪ At The Movies
⑬ Wild America (cc)
㉑ Wall $treet Week

8:00
② Cutter To Houston
④ Diff'rent Strokes
⑤ **Movie:** Sweet Smell Of Success (1957). Burt Lancaster, Tony Curtis.
⑦ T.J. Hooker (cc)
⑪ **Special:** Elvis: That's The Way It Is. A backstage look at "the King."
⑬ ㉑ Nature Of Things
Ⓗ **Movie:** Valley Girl
Ⓝ **Movie:** Miracle In Milan

8:30
④ Silver Spoons
Ⓦ **Movie:** Still Of The Night

9:00
② **Movie:** Death Hunt (1981). Charles Bronson, Lee Marvin. A reclusive trapper accused of murder becomes the subject of a manhunt spanning the Yukon.
④ We Got It Made
⑦ Love Boat (cc)
⑬ Seeing Things
㉑ **Special:** Good Morning Mr. Orwell
Ⓢ **Movie:** Diner

9:30
④ Mama's Family

10:00
④ Yellow Rose
⑤ News
⑦ Fantasy Island (cc)
⑪ News
⑬ Sneak Previews
㉑ Brighton Beach
Ⓗ Not Necessarily The News
Ⓝ **Movie:** The Story Of Adele H

10:10
Ⓦ Beat Club

10:30
⑤ Black News
⑨ Newark And Reality
⑪ Wall Street Journal Report
⑬ **Movie:** The Ministry Of Fear (1944). Ray Milland, Marjorie Reynolds.
Ⓗ Air Supply
Ⓦ **Movie:** Silent Rage

11:00
② ④ ⑦ News
⑤ **Movie:** The Barefoot Contessa (1954). Ava Gardner, Humphrey Bogart. Cynical view of the life of a Hollywood star—from successful beginning to tragic end.
⑨ Jackie Gleason
⑪ Odd Couple
㉑ Austin City Limits
Ⓢ Bizarre 6 (cc)

11:30
④ Saturday Night Live
⑨ Racing From Roosevelt
⑪ Honeymooners
Ⓗ **Movie:** I Ought To Be In Pictures
Ⓢ **Movie:** The Evil

11:45
2 Sports People
7 **Movie:** Cheyenne Social Club (1970). James Stewart, Henry Fonda.

12 MIDNIGHT
2 **Movie:** One Of My Wives Is Missing (1976). Jack Klugman, Elizabeth Ashley.
9 Championship Wrestling
11 Streets Of San Francisco
N **Movie:** Josepha

12:15
W Bizarre Devices

1:00
4 Rock TV
9 **Movie:** The Deathmaster (1972). Robert Quarry.
11 Twilight Zone
S **Movie:** Best Friends

1:25
H **Movie:** Tempest

1:30
5 **Movie:** The Master Touch (1973). Kirk Douglas.
11 News
W **Movie:** Red Sky At Morning

1:50
7 **Movie:** The Daughter Of Joshua Cabe (1972). Buddy Ebsen, Sandra Dee.

2:00
4 Mary Tyler Moore
11 **Movie:** Robinson Crusoe And The Tiger (1972). Hugo Stiglitz.

2:08
2 Music Magazine

2:30
4 Mary Tyler Moore

2:38
2 **Movie:** Casino On Wheels (1973). Mitchell Ryan, Craig Stevens.

2:50
S **Movie:** Creepshow

3:00
4 Gavin/Lott
9 **Movie:** Noon Sunday (1971). Mark Leonard, John Russell.

3:30
4 Bob Newhart
W NBA All-Stars

3:55
H **Movie:** Valley Girl

4:00
4 Here's Lucy
11 Life Of Riley

4:30
11 Abbott & Costello

4:37
2 **Movie:** Norwood (1970). Glen Campbell, Kim Darby.

4:50
S Randy Newman

5:00
9 News
11 Biography

5:30
9 Point Of View
11 Christopher Closeup

5:40
H Not Necessarily The News

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

5:55
S **Movie:** A Whale Of A Tale

Sun., Jan. 8

6:00
9 New Jersey Report
11 News

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom
H Sheena Easton

7:00
2 Captain Kangaroo
4 Journey To Adventure
5 Jerry Falwell
7 Faith For Today
9 Hispanic Horizons
11 Robert Schuller

7:30
4 Bob Newhart
7 This Is The Life
9 Jack Van Impe
13 Mister Rogers
H **Movie:** Shipwreck!
S **Movie:** Blue Fin

8:00
2 Way To Go
4 Austin City Limits
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)

8:30
2 For Our Times
4 That Teen Show
7 Comeback
9 Day Of Discovery

9:00
2 Sunday Morning
4 Today In New York
5 **Special:** Four Hours For Life. Live telecast by the New York Leukemia Society.
7 Safari To Adventure
9 Oral Roberts
11 Tom & Jerry
13 Sesame Street (cc)
S Faerie Tale Theatre (cc)

9:30
4 Positively Black
7 Tiempo
9 Point Of View
11 Josie & The Pussycats
H **Movie:** Best Friends

10:00
4 Latin Tempo
7 Best Of The Morning Show
9 Mass
11 Pink Panther
13 Reading Rainbow (cc)
S **Movie:** Kiss Me Goodbye
W **Movie:** Mastermind

10:30
2 Face The Nation
4 Visiones
9 That's The Spirit
11 Three Stooges
13 Electric Company

11:00
2 Taking Advantage
4 First Estate
7 It's Your Business
9 Make Peace With Nature
11 **Movie:** Abbott And Costello Meet The Mummy (1955). Bud Abbott, Lou Costello.
13 The Life And Adventures Of Nicholas Nickleby (cc)

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
H Fraggle Rock

12 NOON
2 Channel 2 The People
4 Meet The Press
9 Robert Schuller
21 Six-Gun Heroes
H **Movie:** The 39 Steps
S Paper Chase
W **Movie:** The Man Who Loved Women

12:30
2 **Football:** TBA
4 NFL '84
7 Directions
11 **Movie:** Sailor Beware (1951). Dean Martin, Jerry Lewis.

1:00
4 **Football:** AFC Championship
5 **Movie:** Born Free (1966). Virginia McKenna, Bill Travers. True story of Elsa, the lioness, raised by humans and then set free in the wild.
7 Like It Is
9 **Movie:** Blood On The Arrow (1964). Dale Robertson.
21 McEnroe/Vilas: The Match

1:30
21 Sneak Previews

2:00
7 Eyewitness News Conference
21 The Life And Adventures Of Nicholas Nickleby (shown in its entirety)
H **Movie:** Chariots Of Fire
W **Movie:** The Lamp At Midnight

2:30
7 Greatest Sports Legends
11 **Movie:** To Kill A Mockingbird (1962). Gregory Peck. Wonderful adaptation of Harper Lee's novel about growing up in a small Southern town.
S **Movie:** Chariots Of Fire

3:00
5 Adios Sabata (1971). Yul Brynner. A gambler joins a rebel army's fight for freedom.
7 New York Hot Tracks
9 **Movie:** Morgan The Pirate (1961). Steve Reeves. Swashbuckler about famed English pirate.

3:30
W **Movie:** Diva

4:00
4 Post Game
7 Entertainment This Week
13 Tony Brown's Journal
31 Washington Week In Review
H **Movie:** The Terry Fox Story

4:30
4 **Special:** Super Stars Of The Super Bowls
13 Mainstream
31 Lawmakers

5:00
5 Fame
7 Olympiad
9 S.W.A.T.
11 **Movie:** Skyjacked (1972). Charlton Heston, Yvette Mimieux.
13 Innovation
31 Inside Story
S Faerie Tale Theatre (cc)

5:30
4 NFL Pro Magazine
13 Firing Line
31 Cityscope

5:40
W Richard Brown

5:45
H **Movie:** Shipwreck!

6:00
2 4 News
5 **Movie:** Fun With Dick And Jane (1977). George Segal, Jane Fonda. A well-to-do couple combat sudden unemployment by turning to armed robbery.
7 News
9 Hawaii Five-O
31 All About TV
S **Movie:** Savannah Smiles
W **Movie:** An American Werewolf In London

6:30
2 4 7 News
13 Agronsky & Company
31 Searching

7:00
2 60 Minutes
4 First Camera
7 Ripley's Believe It Or Not
9 Switch
11 Solid Gold
13 Inside Albany
31 Infinity Factor

7:30
13 World War 1
31 Nigeria
H Fraggle Rock

8:00
2 Alice
4 Knight Rider
5 Star Search
7 Hardcastle And McCormick
9 Straight Talk
11 News
13 Nature (cc)
H **Movie:** Best Friends
N **Movie:** Baby Doll
S **Movie:** Kiss Me Goodbye
W **Movie:** Creepshow

8:30
2 One Day At A Time
11 Wall Street Journal Report
31 Checking It Out

9:00
2 Jeffersons
4 **Movie:** Bronco Billy (1980). Clint Eastwood. A salesman-turned-cowboy starts a Wild West show.
5 **Special:** Can't Read, Can't Write. A report on adult illiteracy. (cc)
7 **Movie:** Slap Shot (1977). Paul Newman. A bush-league hockey team become champions when they decide to play dirty. (cc)
9 New Jersey Report
11 **Special:** Lou Rawls Parade Of Stars
13 Masterpiece Theatre: The Citadel (cc)
31 1984 City Real Estate Auction

9:30
2 Goodnight Beantown
9 Meet The Mayors
31 Presente

10:00
2 Trapper John, M.D.
5 News
9 Jimmy Swaggart
13 Fawlty Towers
31 River Of Innocence
H Sheena Easton
N **Movie:** Deathwatch
S **Movie:** Endangered Species
W **Movie:** The Seduction

10:30
5 Sports Extra
13 Monty Python

11:00
2 4 News
5 Off The Set
7 World Tomorrow
9 Metrocosms
H **Movie:** Things Are Tough All Over

11:30
5 David Susskind
7 News
9 It Is Written
13 Silk Screen

11:45
2 Sports Update
4 **Movie:** In Search Of Historic Jesus (1981). John Rubinstein.
S **Movie:** Chariots Of Fire

12 MIDNIGHT
2 **Movie:** TBA
9 **Movie:** Eagle In A Cage (1971). John Gielgud, Ralph Richardson.
W **Movie:** Diva

12:10
N **Movie:** Winter Of Our Dreams

12:15
7 Sports Special

12:30
7 **Movie:** The Conqueror Worm (1968). Vincent Price.

12:35
H **Movie:** The Terry Fox Story

1:00
11 From The Editor's Desk

1:30
11 News

1:45
4 Mary Tyler Moore

1:50
S **Movie:** Shoot The Moon

2:00
2 News
9 Bonanza
11 **Movie:** Spectre Of Edgar Allan Poe (1973). Robert Walker, Jr.

2:05
7 **Movie:** The Creeping Flesh (1972). Christopher Lee.

2:15
4 Visiones
H **Movie:** The 39 Steps

2:45
4 First Estate

3:00
9 **Movie:** One Day In The Life Of Ivan Denisovich (1971). Tom Courtenay.

4:00
11 Life Of Riley
H **Movie:** Best Friends
S Paper Chase

4:30
11 Abbott & Costello

5:00
9 News
11 Biography
S **Movie:** Beloved Enemy

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

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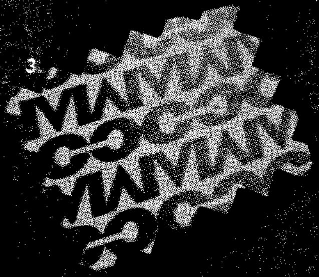

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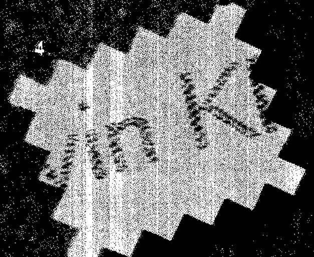

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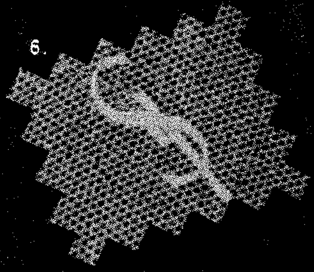

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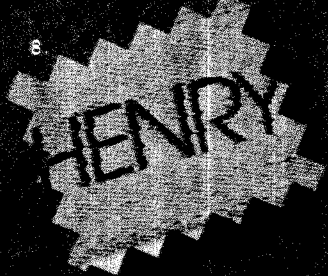

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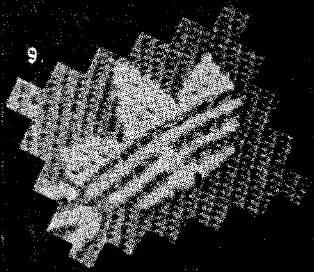

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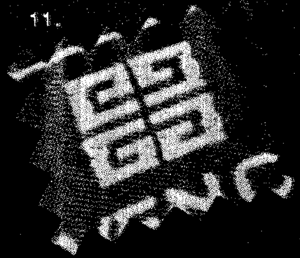

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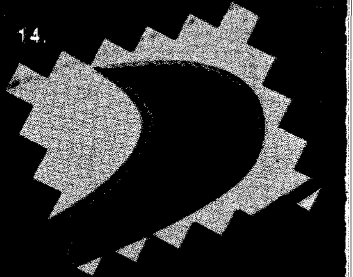

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Sources: 1982 New York Scarborough Report / Media Records, January–August 1983 vs. 1982.

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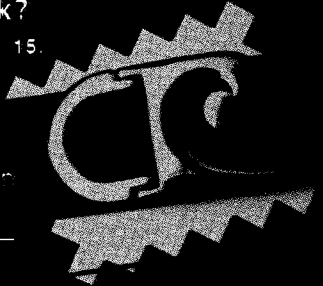

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The Fair Share—Roommate Center For Co-living. Mostly women; exceptional men. 145 E. 49. St. 212-751-1212.

STRICTLY PERSONALS

Beautiful, Green-Eyed Lady—Executive requires dazzling, Jewish, male urbanite 35-48, successful, sincere, single, slim and handsome. Brief bio, recent photo and phone. The ordinary is everywhere —be exceptional. NYM Box B107.

Attractive, Bright, Successful—Businessman, 29, enjoys life, especially the arts, sports and travel; affectionate and sensitive. Seeking wonderful woman, 23-30, Jewish, with similar qualities. NYM Box B108.

Attractive NYC Police Officer—Single white male, Catholic, 30, warm, friendly and emotional. Seeks to develop a committed lasting relationship with a single white female, 24-32, based on mutual trust and affection. Enjoy boating, fishing, traveling, cooking and romance. Photo please. NYM Box A252.

Lusty Maid Marian—41, warm, caring and fun to be with seeks articulate, self-assured Robin Hood for romps in Forest, galleries, Mead Halls. Marriage minded merry man welcome. NYM Box A272.

Fashionable Career Married Lady—Would like to meet man of means in same position, 50-60 for friendship and fun. NYM Box A265.

Warm, Caring, Successful—Writer, lively 36, Jewish man, seeks sincere, intelligent, attractive woman. Photo/phone. NYM Box A258.

Male, Late 50's—5'10", 160, residing in Beverly Hills. Have 19-year-old daughter away at college. Looking for a very attractive female in her 40's who travels to the west coast frequently. Am interested in wines and foods and scintillating conversation. Recent photo would help but not essential. NYM Box B085.

Very Attractive, Cultured Female—Excellent figure, slim, 30's. Masters in French literature. Teacher of French and Spanish. Speaks German and Russian. Plays some piano. Seeks humorous, attractive, well-educated, successful male. Phone. Photo if possible. NYM Box A259.

Multifaceted Jewish Male—Mid 40's, 5'11", slim, handsome, honest, financially secure, professional, with a sense of humor, seeks an attractive, slim, successful, stable female, 32-40, with a nice smile. A photo and phone number will receive a response. NYM Box B086.

Lonely Married Man—35, attractive attorney seeks mutual loving, caring affair. NYM Box B083.

Successful Entrepreneur—Seeks a beautiful, athletic and smart woman (model or dancer), age 25 to 35, for meaningful relationship. Intelligent, athletic, interesting, attractive and generous, I seek one with whom to enjoy fine food and wine, sports, travel, warmth and pleasure. Please include photo and phone with reply. NYM Box A253.

Harvard Educated—Jewish, multimillionaire investment banker, 27, tall, handsome and emotionally shallow seeks sexy, Jewish prep nihilist with long legs and sense of humor. Object: eternal bliss. Elegance, intelligence and kindness highly prized. Photo/phone. NYM Box B087.

Extraordinary Gentleman—Executive, athletic, handsome, rich WASP, bright, sense of humor, self-confident, spontaneous. 6'1", 170, 42. Seeks very attractive, slim, semi-sane lady, 28-38, to romance and share the excitement of Manhattan and the sun of the Caribbean. Recent photo a must. Go for it. NYM Box B088.

If You Are—A mature man, looking for a companionable bridge game. Write. NYM Box A248.

Male, 29, WASP—6'1", 195 lbs., all-American looks, very athletic, loyal, principled, down-to-earth seeks same qualities in athletic female, 25-32. Bio, recent photo, phone. NYM Box B089.

Successful Businessman—TV personality, lecturer, recently widowed; many business and social interests. Looking to get back into swing of life. Wants beautiful, sexy, elegant female, 22 to 39, for pleasures of every sort, dining, theater, travel. It's time to live an exciting and adventurous life. 5'7". Please include photo, phone and letter. Thank you. NYM Box B109.

Young Man, 24—Tall, dark, handsome, Herculean physique, sincere, exudes class and sensuality. Seeks mature, shapely, attractive, warm woman, 35-60, who appreciates the attributes of a younger man for intimate and easy going relationship. Photo with reply. NYM Box A255.

Pretty Professional—Female, slim, 34, with 5'7" elegance seeks witty and warm confident man 35-45, who wants a terrific future. Details please. NYM Box C431.

More Strictly Personal ads continued on next page.

STRICTLY PERSONAL COUPON

Name
Street Address
City State Zip
Home Phone (for our records only)
Payment: Check M.O. MasterCard Visa AmEx Card Number
Exp. Date Signature

Print ad copy below. No abbreviations. Use a space for each letter of the word, punctuation mark and space between words.

New rate in effect. $20.00 per line plus $12.00 for NYM Box number.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Effective with the January 9, 1984 issue the advertising rate is $20.00 per line.** Minimum size ad is 2 lines. Add $12.00 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior to Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **When replying to a NYM Box number address your response to New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope.** Responses to NYM Box numbers are forwarded via U.S. Mail for *6 weeks from issue date.* ***Sending advertising circulars to Strictly Personal box numbers is not permitted.***

The Educated Woman—Is what I'm looking for. Do you have your masters, Ph.D? If you're Jewish 27-32, please write to me and include your photo. NYM Box C435.

Palm Beach Engineer—Writer, 6', 50, good-looking with class seeks charming, independent gal with intelligence who *knows the butterfly has landed. Photo a* big plus. NYM Box B097.

Pretty, Athletic, Warm—And earthy homebody cleverly disguised as an independent career woman. Wishes to develop a loving relationship with a man who is bright, successful, honest, caring, and free; a true mensch unafraid of commitment, 40-55. Please respond with phone. NYM Box A268.

I Know I'm A Male—40, Jewish, funny, successful, outgoing, trim, sincere, honest, affectionate and looking for that lasting relationship. My friends say I'm also handsome, intelligent and a great catch. So where is my counterpart? Come on, it's worth a try. NYM Box B100.

Sensational Blonde—Beautiful face and figure, successful Ph.D. professional, vivacious, playful, dynamic, soft, seeks extraordinary Jewish man, 35-48, successful professional or executive, must be handsome, slim, with good sense of humor. I ask a lot because I am a lot. Recent photo, personal letter and phone, please. NYM Box B101.

Slim, 6'5", 34—*Unpretentious,* single white male seeks slim, younger female for true friend/lover. NYM Box A269.

Successful, Athletic, Professional—Male seeks classy under 45 woman for ballet of love and more. NYM Box A270.

Looking For The Perfect Woman?—Well, don't call me, but if you'd like to meet a very attractive, mid 30's professional woman with a great sense of humor, then maybe we should meet. I'd like you to be a Jewish professional man with the usual qualifications. Please contact me at NYM Box A271.

Beauty And Brains—Adorable princess, 25-35, desired by top executive prince. Must be exceptional. Photo. NYM Box A242.

Strikingly Handsome—Healthy, very successful man with long, soft hair and gentle intelligent ways, wishes to meet a young, magnificent-looking woman, in absolutely knock-out shape, who's bright and mature. I tend to attract sexy, "jazzy" women because I apparently look like a rock singer or something, but I don't even like rock n' roll. I do like to read, write. I like peace, long term relationships, dependability, equality, friendship, justice, and love. Please do not respond unless you possess "model" good looks, because I do, and I know this sounds egotistical, but I'm being so blunt in order to be responsive to your letters. Please include 1 or 2 photographs, not only head shots, which I'll gladly return. I will send my photo and bio. NYM Box C437.

Refined Jewish Beauty—Enjoys music, theater, tennis. Seeks gentleman, 34-43, successful, perceptive, witty, with style and class. Photo/bio. NYM Box B103.

Here Is The Story—33-year-old, black, female attorney, attractive, sensitive, caring, with a sense of humor seeks kind, affectionate, compatible gentleman for sharing dinners, theater, travel and the good life in general. I believe chivalry is not dead, but includes understanding **and** an individual's need for independence. I have a teenage daughter in a Ivy Prep School (everyone is entitled to one indiscretion). Phone. NYM Box B104.

Pretty, Petite, Renaissance Woman—33, business educated but successful in creative arts. Working on unchic country home. Loves skiing, sailing and city life. Seeking a sensitive, attractive, successful man with lots of heart and zest for life. Letter/photo please. NYM Box B105.

West Suffolk—Male, 36, divorced, professional, handsome, cultured seeks Suffolk gal for leisurely dates, pleasant times. NYM Box B106.

Vivacious, Attractive Blonde—34, professional Jewish woman who loves life. Interested in meeting Jewish professional man who is colorful, sensitive, real for a meaningful relationship. NYM Box A261.

If You Are Discriminating—A man of taste and quality and can afford the best, I am the exciting older woman you've been looking for. Late 40's, tall, elegant, glamourous redhead. Photo/phone. NYM Box A262.

Marry Me, Fly Free—Beautiful stewardess, 34, Jewish, loves to ski, sail, run, cook, travel. Seeking dynamic, rich, handsome man who has it all together. Photo and bio a must. NYM Box A264.

Handsome White Male—Successful, late 40's, 5'11". Seeking elegant, well-groomed lady with a touch of class in 30's or early 40's for permanent relationship. NYM Box A273.

Wanting New Man—Blue collar look/white collar style, good sense of goof, to become my best friend and lover. I'm 33, have always been involved in a one on one, very pretty, sensual, creative and funny. Photo, phone, and whatever else (tulips, popcorn, etc.) NYM Box A276.

Adventurous Man—39, financially independent, sincere, loving and caring wishes to meet adventurous woman, 25-35, for a sharing, romantic and meaningful relationship. Should be beautiful, intelligent and sensual and unconventional. Artist or showbiz type preferred. Photo if possible. NYM Box B112.

Hypnotizing Blue Eyes—Warm heart, high-spirited, sensuous, single white female, very attractive, independent, highly successful professional. Love N.Y.C. day and night life, antiques, country inns, fireplaces, long walks on ocean or asphalt. Seeking single, white male, successful professional, 35-45, for honest, supportive relationship. NYM Box C442.

Jewish Male—Professional, 34, looking for a very special person: the modern religious woman who is very feminine and very bright. If that description applies to you and you are between 27-32, please *write to me. Include a recent photo.* Non-smokers only. NYM Box B091.

Wealthy Man—40, with lots of free time, looking for young lady, 25-30, who also has a lot of time, who likes to shop and travel. You provide the fun and I provide the financing. Non-smokers only. No reply unless photo is included with letter. NYM Box B092.

A Mensch!—I'm a good-looking, successful, Jewish male who is sensitive, creative, cozy, funny. I love tennis; one-to-one talks and country walks. I'm looking for a pretty and witty divorced lady (32-39) who, like myself, has "been through the mill," has grown from it, has kept some of her dreams, and is happier with herself. *Please send brief note/phone/photo.* NYM Box B093.

Single Male, 30—5'5", good-looking, sensitive, intelligent, fun-loving, successful professional, financially secure seeks slim, pretty, bright, affectionate, Jewish female for serious relationship. Must send photo. NYM Box B094.

50ish Actress (Broadway)—And published romance novelist, attractive WASP, 5'6", would enjoy commingling with non-show-biz 60ish male. NYM Box A251.

Fun-Loving Female—39, seeking well educated, financially secure man who enjoys laughing, fine restaurants and a walk in the wilderness. I am Jewish but not religious, 5'4", brown hair, brown eyes, attractive, former New Yorker now living in Westchester. Please send humorous letter with photo if possible. NYM Box C434.

Looking For Mr. Goodbar—Look somewhere else. But if you're interested in meeting a sincere, warm hearted, fun-loving man, 28, you might give this a try. I'm self employed, have a good sense of humor, focus on the positive side of life. If you're an attractive female, 24-33, single, honest, bright and energetic, I'd like to hear from you. Photo. NYM Box B096.

Journalist/Artist, Late 30s—Currently living in Chicago area after many years abroad. Searching for articulate, bright, literate, non-smoking woman, age 21 to 40, who enjoys music, theater, film and ethnic cuisine. Intelligence, experience, maturity and enthusiasm are more important than age or physical appearance. I know you are out there somewhere. All replies will be accorded serious consideration. Please send biographical information and phone number to PO Box 6134, Evanston, Illinois 60204.

East Side, West Side—All around the town. Looking for relationship that's up, not down. Know it takes time and hard to find, but patience is my virtue, I don't mind. Know that an ad is the best way to find out what you've got to say. White professional female, 48. Singles only. NYM Box A266.

Attractive Male, 25—Energetic, successful wishes to meet bright, attractive female. Photo and bio. NYM Box C438.

Tall, Handsome, Friendly—Married Manhattan professional man, 42, seeks attractive, warm lady for discreet romantic rendezvous. Photo preferred. Phone and time to call. NYM Box A277.

Single, White Female, 36—5'4", Rubenesque and stylish. Career woman seeks pleasant single man, 35-45. If your tastes run from art to sports to walks in the park, let me know. Divorced fathers welcome. Photo/phone. NYM Box A278.

Let's Separate The Men—From the boys. Gorgeous, elegant, 5'6", Italian brunette female with Beluga taste looking for mature male with solid ego and bank account to match mine. Photo or no reply. NYM Box A280.

Movie Star Looks—Glamorous, 5'2", 110, Italian brunette female wants mature businessman who loves to laugh, eat, and knows the score. Photo a must. NYM Box C439.

This Is It!—A New Year's resolution to take an active part in changing my life. Attractive, divorced, successful Jewish female 39, seeks Jewish male 40-50, for sharing and caring, sun and fun, dining *and dancing. Write soon to get the most* out of '84. Bio, photo. NYM Box C440.

Highly Talented Vivacious Woman—Attractive, *very youthful early 40's,* exceptional musician, multiple degrees, 5'3", 108, divorced, grown children. Would like to meet well-educated, cultured, fun-loving, attractive, also financially secure as am I, man 35-55, slim and in good shape, romantic and idealistic for the purpose of sharing mutual interests and maybe, if we're lucky, a relationship and possibly life. NYM Box C441.

Busy Professional Woman—Mid 30's, bright and attractive with lots of class and varied interests seeks attractive, unattached financially and emotionally secure male. Someone to appreciate my independent style and share my warmth. Photo and phone please. NYM Box B114.

You Petite Superintelligent—Achieving 30ish woman. You like incisive conversation, Chopin, Montrachet, ris de veau, skiing, sailing, sensual pleasures, the sixieme. You dislike smokers, spectator sports, soft-minded pseudoscientists (sorry, the alliterative urge ran away with me). You are still looking for that rare man who is secure enough to rejoice in your intelligence, intuitive enough to respond to your emotional needs, rich enough to be free, a cosmopolitan feminist, intellectual capitalist, a good cook and househusband, a skilled masseur, young, dynamic, growing (Handsome I can't promise, will you settle for distinguished?) I'm all that and I'm still looking for you. Have the courage to send me your photo and tell me the things about yourself that you'd like to know about me. I'll reciprocate; I respect your privacy so you'll decide if we should meet. NYM Box A260.

STRICTLY PERSONALS

Would Like A Special Man—In my life. I'm an attractive NY professional, successful, outgoing, athletic, with a zest for travel. If your biographical sketch is similar, if you're Protestant, between 38-48, affectionate and looking for a serious relationship please reply. NYM Box B115.

Attractive, Vivacious, Warm—Slim and petite, professional NYC woman, 36, would love to meet a very special, caring, supportive, financially comfortable and generous single man for a possible intimate and committed relationship. Photo unimportant but character and integrity essential. NYM Box B116.

Classic Man—Mature, tall, slim, affluent, witty, affectionate, sensitive seeks elegant, tall, slim, NYC lady to 40 for friendship, romance, travel and the good life. Photo essential. NYM Box B111.

Quality Man—Successful, thought to be very good-looking, trim and youthful 42 year old Manhattanite. I believe myself to be a caring, sensitive, witty and truly warm, nice guy. Looking for the special woman for intense relationship. A brief note, phone and photo appreciated. NYM Box 110.

You Are Single—Male, 28-39, tall, intelligent, considerate, and interested in science, art and travel. I am a tall, slim, sensational female, M.D., 31. looking for you. NYM Box C433.

Stylish Woman—30s, single, WASP, highly-educated, charming and attractive with much to offer, wishes to meet single WASP gentleman, 35-45, with traditional values who is successful, sophisticated, witty and warm. NYM Box A254.

Very Attractive—White Christian female, 29, 5'5", 125 lbs., intelligent, warm, sincere, health/fitness conscious. Loves travel, kids, romance; interested in meeting like male for meaningful relationship. Phone/photo appreciated. NYM Box B095.

Female 5'2"—Eyes blue, pretty too, 26, clothing designer. Interests: theater, ballet, sporting events. Politics, liberal otherwise conservative. Seeking serious-minded male counterpart. NYM Box C432.

I Love Tokyo—Bright, pretty career woman, 30's seeks single male Japanophile or Japanese, non-smoker. Letter/photo please. NYM Box C443.

Very Successful Female—Blond, attractive exec, 33, seeks very successful white male, top exec or professional, 35-45, with a good sense of humor who enjoys doing things. I enjoy working hard but find time for tennis, skiing, theater and friends. If you're too busy to spend time looking in all the wrong places for a relationship but want a meaningful one, send letter and phone. NYM Box B117.

Attorney, 33—Ivy educated, successful (listed Who's Who in America), attractive, refined but passionate about life (especially music, travel and the arts), seeks outstanding and enduring feminine partner. Must be slender or petite, age 21-35; educational and ethnic background are irrelevant. Prefer striking brunette or luminous blonde, though warmth, grace and compatibility are paramount. Please send photo and informative letter to NYM Box C444.

French Gentleman—Commuting between NYC and Paris, 36, good looks, well-bred. Happily married but unfortunately saddled with a strong libido. Seeks securely married woman, 30's, sharing same problem. Sense of humor a must. NYM Box B113.

Come Dancing—Handsome, successful male professional, 6', 175 lbs, 37, seeks emotionally-in touch female. My interests include dancing, tennis, and travel, but will go to great lengths to accommodate very attractive, romantic, intelligent woman. Exchange pictures, please. NYM Box A257.

ANNOUNCEMENTS

Dear Sunshine—Hopefully 1984 will bring an end to our pain and frustration, but not to our music. I realize that from time to time the tune may change, but in my heart I know we will always be the same. So my love, I am elated that the new year has finally arrived because with it comes two tickets for a voyage to true happiness. Say bon voyage to emptiness and hello to fulfillment as my miracle is completed, and should some rain have to fall on our lives, what better way to weather the storm than with my sunshine. Happy New Year. Love you. "Always and forever plus two". First mate, Peter.

William Cullen Bryant High School—Queens. Class of '64. Where are you? It's almost 20 years! NYM Box A279.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Effective with the January 9, 1984 issue the rates for this section are as follows:** one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by New **Closing (every Monday by 5 P.M. for the issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

Town & Country Properties Advertisers

This is the season for selling luxury condos, lavish houses and estates to affluent families on the move in and around the New York area. To your advantage you can reach a large portion of these responsive property buyers with your ad in NEW YORK Magazine's "Town & Country Properties" section. The prime market you're looking for reads NEW YORK Magazine. Some important facts:

Advertising in NEW YORK Magazine guarantees that you'll reach 1.3 million readers in 400,000 subscriber households. These prospective real estate buyers are. . .

AFFLUENT
- Median household income $52,275
- Over 20% have a household income of $100,000 or more

YOUNG
- Median age 42 years

MARRIED
- Over half of our subscribers are married

WELL-EDUCATED
- 87% went to college

PROFESSIONALS
- Three quarters hold professional or managerial positions

PROPERTY OWNERS
- 62% own their own home (median value of main residence $129,000)
- 20% own a second or vacation home as well
- 13% own a home valued at $300,000 or more
- 23% own real estate as an investment

Research source: 1983 Subscriber study

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DRAMATIC APARTMENT

A lovely 2 BR, 2 bth co-op in turn-of-the-century type bldg. Lge double-height LR, light & sunny, very good condition. $325,000. Maint $579.......................... Call

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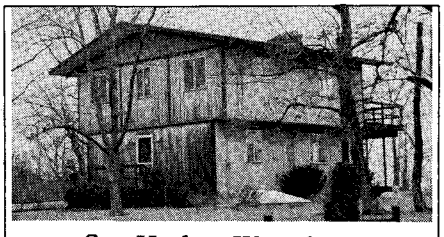

Sag Harbor Waterfront

On a quiet lane with sublime viws. Cathedral living room, 3 bedrooms, 2 baths, 2 fireplaces, big second floor deck. Excellent buy at $150,000.

Talk to

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 493

BY MARY ANN MADDEN

"And Scarlett thought, 'I must take care of this right away.' "

◆

"That summer I had three friends. Maybe four."

◆

" 'I believe it's that confounded fop Percy Blakeney who has been rescuing the condemned aristocrats—what do you say?' "

Above, lines that changed the course of fiction. Competitors are invited to provide one example of same. (Please cite source.)

Results of Competition 490, in which you were asked to invent titles and brief synopses for surefire films.

Report: Also billed as: Return of the Attack of the Marauding Report. Shamu, Son of Report. Report II: The Legend Persists. The Cabbage Patch Report. Just when you thought it was safe to enter competitions again, it sounded: A Deafening Report. Results of Competition 490: The Facts Behind the Report Murders. And, Report III: The Rumors Continue.

First Prizes of two-year subscriptions to "New York" to:

THE MULTIPLE CHOICE MURDERS—His victims deserved a choice: Death by poison . . . by the gun . . . by strangulation. Or all of the above.
Winifred Bland, Block Island, R.I.

THE NO-SHOW MIXOLOGISTS—These men should be behind bars. But . . .
Robert D. McCaddin, Allenhurst, N.J.

NUCLEAR WINTER—They bombed the enemy right off the face of the earth. Now they can freeze, they can starve, they can rot—or they can listen to a little girl and her pet cockroach . . .
James MacGregor, Brooklyn

Runner-up Prizes of one-year subscriptions to "New York" to:

HORRORSCOPE—What strange, evil power did she possess, that when a man asked Amelia her sign, he would keel over at the bar and die?
Nikki Rosa, N.Y.C.

1985—It's big, it's watching you, and it's *not* your brother.
Steven Dorfman, Los Angeles, Calif.

LINCOLN'S DOCTOR'S DOG—from the studio that gave you *A Boy and His Horse.*
Jim Cavanaugh, South Hadley, Mass.

And Honorable Mention to:

APRES SKI LIFT TO DEATH—Just when you thought it was safe to go back on the slopes.
Stuart J. Erwin, Nescopack, Pa.

SOLDIERS OF FORTUNE—They loved their guns and they loved their women. They fought with both.
William Baker, N.Y.C.

PSYCHO III: THE MARRIAGE—Just pray you're not invited to the bridal shower.
Howard Kuperberg, Santa Monica, Calif.

BIMBOV, DOLLY, AND THE DNIEPER KID—Hilarious adventures of three dropouts who drive across Siberia in a Moskva jalopy.
Judith S. Weiss, N.Y.C.

BLUE STREAK—The first thing you notice about Tom Crane is his blue eyes. The second thing you notice is his foul mouth.
Larry Laiken, N.Y.C.

HAPLY I THINK ON THEE—The sonnets of William Shakespeare—in his own words—as read in their entirety by Joan Rivers and Sir John Gielgud.
Arthur S. Ash, Mt. Vernon, N.Y.

CRAZY TEDDY—He looks cuddly, but he's really insane!
Judy Mostowitz, Brooklyn

CRUSHER—Human enough to want love, but compelled by boa-constrictor genes, his body count is rising.
Mitsu Yamamoto, N.Y.C.

LOVE INSURANCE—This policy matures early!
Charles Librizzi, Atlantic City, N.J.

INDIRA—The Saga Continues.
John French, N.Y.C.

Their pleasure is your horror. Your life will never be the same after . . .
THE DAWN OF THE BORING GUESTS
Ken Schuit, Boyce, La.

Now at last the movie they said would never be made . . . WESTWAY
Jay Livingston, N.Y.C.

FAME MOUSE—School for Performing Rodents and its star pupil.
Bob Burke, N.Y.C.

DORIS—the more they craved the more she gave—and then there was nothing left—and then there was Grace.
Tom Morrow, N.Y.C.

SOMEONE IS CHILLING THE GREAT STIFFS OF EUROPE—The cryogenics comedy that will have you frozen with hilarity.
Kevin B. Robinson, N.Y.C.

PET CEMETERY—A spelling compulsive runs amok.
Sharon P. Crames, Rego Park, N.Y.

THE BREAKDANCER—A star with American Ballet Theater, but can he make it on the sidewalk?
Fred Sahner, N.Y.C.

G. GORDON LIDDY, POST-WATERGATE—He's burning the candle at both ends now.
Bob Kopac, Poughkeepsie, N.Y.

HOT HEIR—The great balloon chase to claim his millions.
Al Ledbetter, Rome, Ga.

Erich Segal's A SHORT STORY—The film that made the *producers* weep.
Douglas Soderberg, State College, Pa.

ANYBODY IN CHARGE HERE?—Two irrepressible zanies in a light-hearted romp through war in the nuclear age.
J. J. White, Erie, Pa.

RENTL—The law said she couldn't be a landlady—but nothing's impossible . . .
Bruce Karp, N.Y.C.
sp. mention: David Presby, Teaneck, N.J.

THE DAY AFTER II—Just when you thought it was safe to go back to Kansas City.
Joy Jones, Richardson, Tex.
sp. mention: Toni Daraio, Coram, N.Y.

Passions explode as thousands are trapped in a web of their own creation—GRIDLOCK
Skip Livingston, Hopewell, N.J.

A CHORUS LINE—The longest wait for a movie musical. Ever.
Milt Tatelman, N.Y.C.

TWO MINUTES TO NEGOTIATE—Chevy Chase IS Kissinger.
Ruth Migdal, Brooklyn

SQUOISH—Mayfield was a peaceful town where it was safe to walk the streets at night—until HE came to town with his steamroller.
John J. Calcagni, Latham, N.Y.

MOTHER SOURDOUGH—A heart-warming story of family life that will leave you devastated.
Elsie E. Boyd, Stoneboro, Pa.

REVENGE OF THE KILLER ALLIGATORS—Just when Muffy and Bill thought it was safe to go back to school . . .
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Sylvia Lawler, Whitehall, Pa.

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Eric Brown, Great Neck, N.Y.

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Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 493, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by January 13. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the February 13 issue. Out-of-town postmarks are given three days' grace. Postcards only, please. ▬

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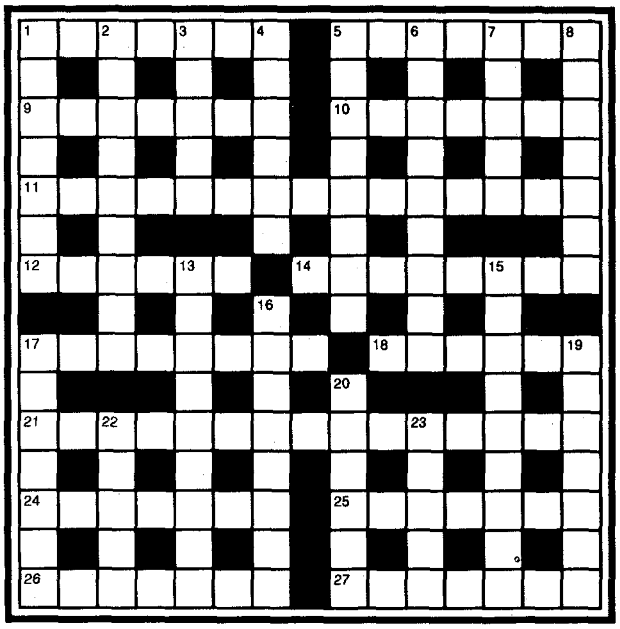
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 The reader is free to retire when about a hundred. (7)
5 Shoot back after a kiss, showing where to get off. (3-4)
9 The bravest are born before their seniors. (7)
10 It signifies not being included among animals.(7)
11 Initial payment which may come to terms with final stint. (5, 10)
12 Seat for the unhappy return of old age. (6)
14 An unruly mob want a servant. (8)
17 Garments we assert need changing. (8)
18 Mountain in Scotland near a rather famous loch. (6)
21 Thoroughly bad but taking a row to heart. (6, 2, 3, 4)
24 More pungent place in Africa. (7)
25 Surround and bring the last of the men near. (7)
26 Element which enables one to insert some wood into a bird. (7)
27 Permit given in writing for plants. (7)



Down

1 Setbacks when one has to be put up among birds. (7)
2 Poet has crest with king on it. (9)
3 Entertainment in theatre attracts audiences. (5)
4 Evaluating a hand. (6)
5 Plant where stalks are put on the plot. (8)
6 Plant which has to bask beside the river. (9)
7 Bird man in small part. (5)
8 One of the strict moralists Rasputin would upset. (7)
13 Machine with sound getting ready for shaving. (9)
15 Without company the traveller would have to spoil the game. (5, 4)
16 Gun contains a reduced number for relatives. (8)
17 Withdraw although not handicapped. (7)
19 Edward starts in queer street and moves unsteadily. (7)
20 It never stops although the rest are disturbed before morning. (6)
22 Adding a fifty to a hundred in sound. (5)
23 Be in fine form although it is 110 in the shade and rising. (5)

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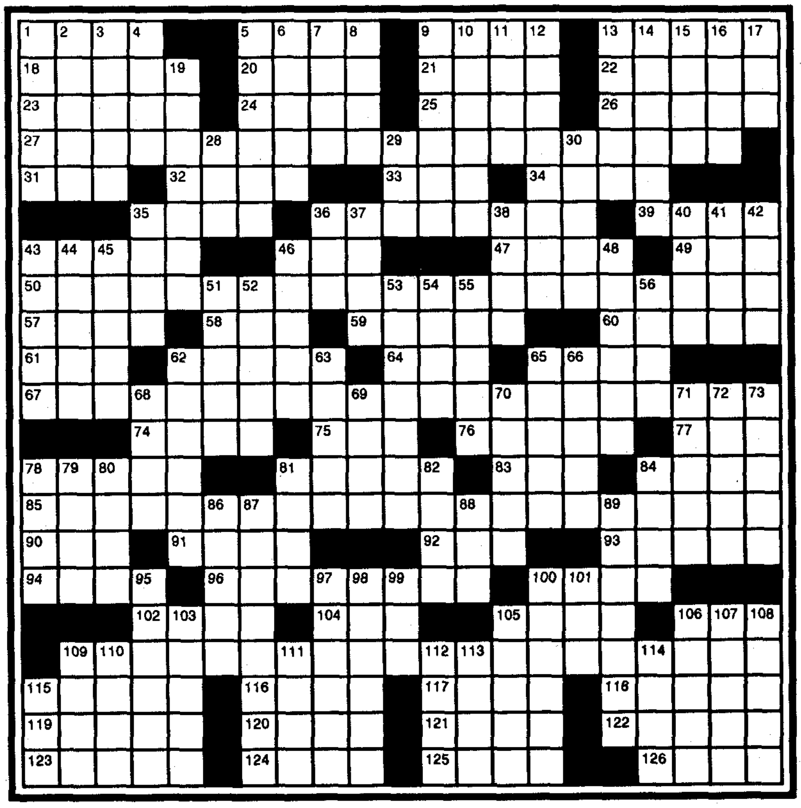
'SEE 67-ACROSS': 'CUE' CROSSWORD / By Maura B. Jacobson

Across

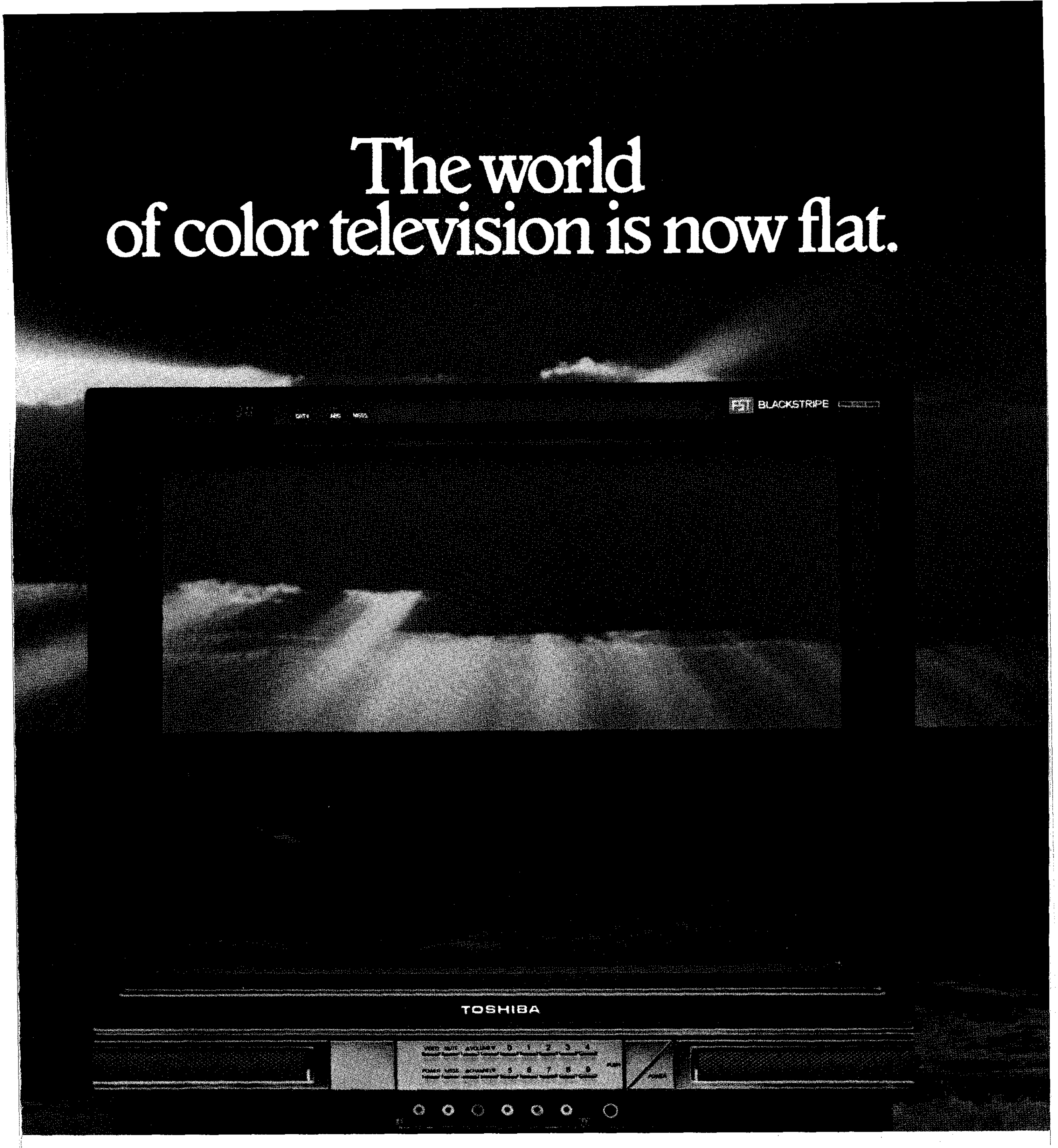
1 Spoon off the top
5 Counterfeit
9 Toylander
13 Bedouins, e.g.
18 Hit the books
20 Fruit of the pine
21 Esau's country
22 Ballet-school sight
23 Greet the day
24 Bone prefix
25 Hen pen
26 Cosmetician Lauder
27 Start of a poem
31 Nope
32 Podium
33 Married Mlle.
34 Stratagem
35 "Thin Man" dog
36 Tax appraiser
39 Bombay blueblood
43 Public warehouse
46 Poet Lowell
47 Algerian port
49 5th C. invader
50 Poem: II
57 Olive's family
58 Have a bite
59 North Pole addressee
60 Pay-phone inserts
61 Caviar
62 Goad to attack
64 Atlantic bird
65 "It's —— to Tell a Lie"
67 Title of the poem
74 Church rite
75 Curtained transport
76 U.S.N.A. rookie
77 Aussie animal
78 As red as ——
81 River landing
83 Oahu souvenir
84 Prepare to travel
85 Poem: III
90 "Exodus" hero
91 This: Sp.
92 Clergywoman
93 Liquid part of fat
94 Vegas's rival
96 Proffered
100 Kismet
102 Cast assignment
104 Libber's issue
105 Segment
106 Half of L.A.
109 End of the poem
115 Washington or Shore
116 In the thick of
117 "—— it the truth!"
118 U.M.W. member
119 Fit to be tied
120 Big blow
121 Shakespeare's shrew
122 Malice aforethought
123 Verse rhythm
124 Start of a Soho toast
125 Panache
126 January forecast

Down

1 Hatch
2 Rhee's land
3 Kind of stew or setter
4 Engage, as gears
5 Nova ——
6 TV emcees
7 Theatrical acronym
8 Like Milquetoast
9 Turned into
10 Hacienda bricks
11 Uncouth one
12 Hirohito, et al.
13 Is an accomplice
14 Bacon portion
15 Commedia dell' ——
16 —— Rabbit
17 Get the point
19 Earth's lowest spot
28 A King Cole
29 Printers' quads
30 Of the ear
35 Vol. supplements
36 Latin verb form
37 Coordinate timing, for short
38 A.A. candidates
40 Interrupter's sound
41 "It's —— in January"
42 Grasshoppers' acquaintances
43 Huge, to poets
44 Words in a birthday song
45 Provence city
46 Strasberg student
48 Diva Connor
51 Coral shoals
52 Former Japanese P.M., and kin
53 Less dirty
54 Have coming
55 Stitch quickly
56 Quant skirt style
62 Denounce fiercely
63 "I am the Ruler of the Queen's ——"
65 Spinning
66 Dame Thorndike
68 "—— a man with seven wives"
69 Indonesian island
70 Poe's middle name
71 Sound harshly
72 —— Minh
73 Coin substitute
78 A ways away
79 Cause yawns
80 Colleen's home
81 France's second city
82 Medieval drudge
84 Former Cosmo
86 Coarse fiber
87 Low-cost passage
88 Neal-Newman film
89 "—— up!"
95 Highly decorated
97 Tarnish
98 Wears away
99 Indian authoress
100 Attach
101 Rainbow shape
103 Not this sort
105 Ship of 1492
106 Soviet hero
107 —— a customer
108 Scatter
109 Electrify
110 —— the kill
111 Sharif
112 Pronged garden tool
113 TV control
114 Touts' offerings
115 Poorly lit



Solutions to last week's puzzles appear on page 104



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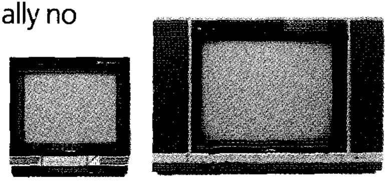

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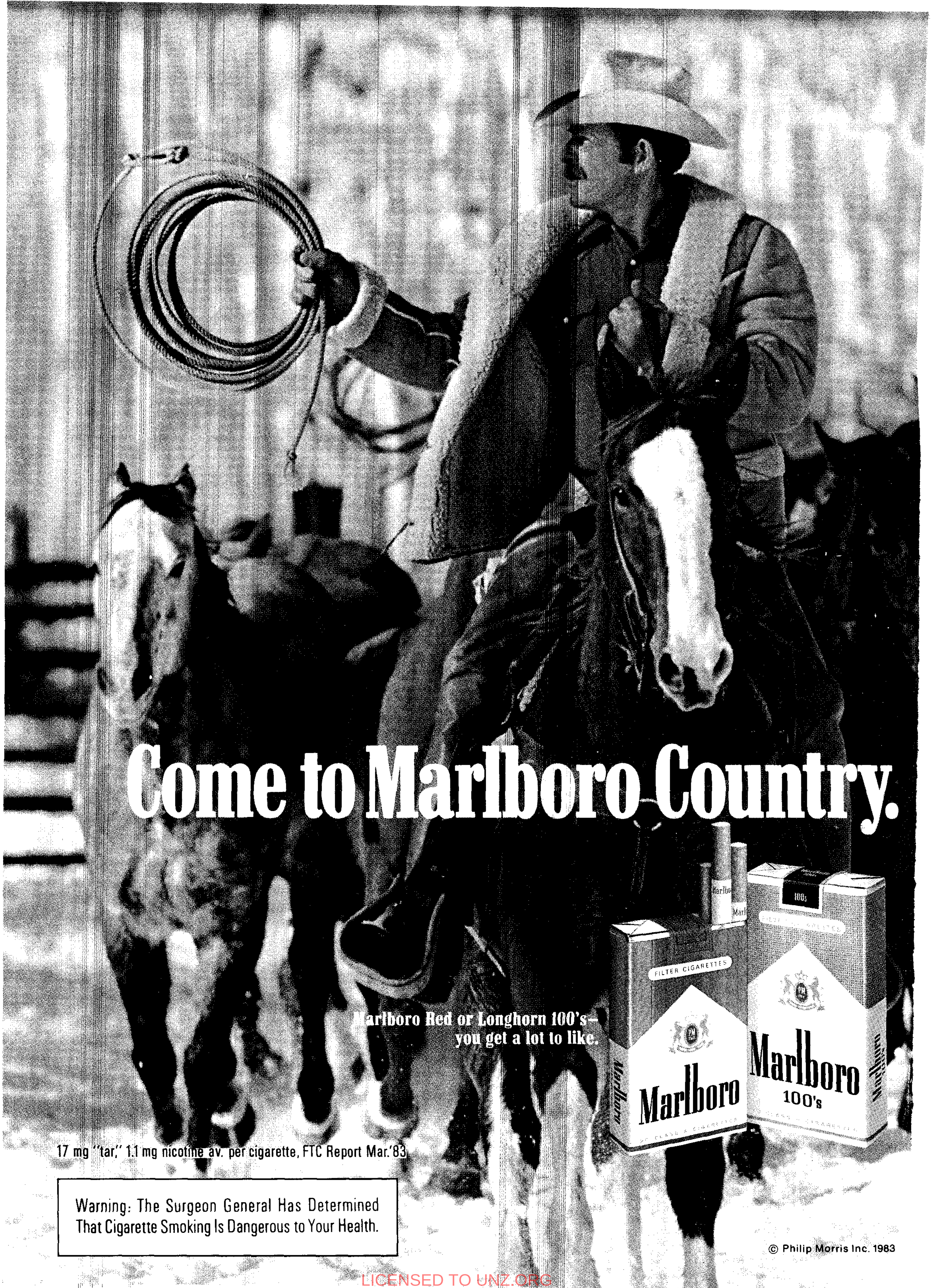
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